VOLUME 2
No.7
NOVEMBER
£1.60
USA $3.95

13 Kryten models to be won inside!

RED DWARF SMEGAZINE

JENNY AGUTTER
Cold and wet and on the Dwarf!

YOUNG FLIBBLE
The boyhood of a feathered fiend!

FREE STARBUG PILOT'S KIT!

THE DWARF BOYS GET TONGUE TIED!

9 770965 560017 10

SMEGATORIAL

So it's here at last - the Red Dwarf TV starvation diet is over and we're all gorging ourselves on the latest six episode feast. I think they're looking pretty good, but do write in and tell us here what you think of the new series. What do you reckon to Rimmer's hard light drive? Can you bear life after Holly? And when you've seen the final episode, I'd like to hear what you think of the shock ending! We'll be running a huge smega-survey to ask your opinions on just about everything Red Dwarf soon, so look out for that.

In the meantime, we bring you more on Series 6 this issue, plus all the latest news on Danny John-Jules's *Tongue Tied* video. We even have the comic strip origin of the Flibster himself, as we begin the epic tale of *Young Flibble*, and there's the usual stack of competitions for you to enter - beginning with the Kryten model comp below these very words. Oh, and enjoy your 'Starbug Pilot's Kit', which was attached to this month's Smeg. You may be disappointed to learn that you have to supply your own Starbug key and your own Starbug, but hey, we'd never have managed to stick all that lot to our cover!

Mike Butcher

WIN YOUR OWN KRYTEN!

Well, spin my nipple-nuts and send me on a wet weekend to Bognor Regis, those terrific guys at Sevans have given us a whole football team of Krytens to pass onto you readers in another of our legendary Smegazine competitions! That's right, we have 13 Kryten model kits in all to give away: 12 in their easy-to-assemble model form and one - the star prize! - fully assembled and painted and ready for action..

To win one of these amazingly lifelike 12"-high Krytens, all you have to do is answer the following multiple choice questions:

1. In *The Last Day*, what was Kryten's Mechanoid replacement called?
(a) Kryten 5000
(b) Hudson 4000
(c) Hudzen 10

2. How many pieces does the Sevans Kryten model come in?
(a) 6
(b) 7
(c) 8

Put your answers on a postcard with your name and address and send it to:

SEVANS COMPETITION
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 95U

The closing date is December 9th 1993, so make sure you get your entry in by then.

The Kryten model will be on sale soon in the shops at £37.95, but for now they are available exclusively by mail order from SEVANS, P.O. Box 34, Trowbridge, BA14 8XY at the same price, as Sevans are not charging for post or packaging.

Smeg Ed: Mike Butcher
Design: Steve Curley
Cover photograph: Jane Killick

Marketing: Siobhan Geraghty
Production: Teresa Magnowska
Repro: Pre-Press Services (Leeds)

Thanks to: Rob Grant, Doug Naylor, Chr Barrie, Craig Charles, Danny John-Jules Robert Llewellyn, Hattie Hayridge Norman Lovett, Jenny Agutter, Mark Short, Peter Tyler, Stuart Evans, Simon Harrison, Phil King, Kate Cotton, Helen Norman, Kate Williams, Willi Morrison, Fiz Oliver, BBC Enterprises, EMI Record and Psy-moons everywhere!

Annual subscriptions: UK - £16 Europe USA & Canada airmail - £30 Other overseas airmail - £50. (The special USA & Canada rate is a limited offer, so take advantage of it now!) Cheques and postal orders should be made out to Fleetway Editions Ltd in pounds sterling and sent to the following address:

Red Dwarf Subscriptions
LAZAHOLD
PRE Complex
Pallion Industrial Estate
Sunderland SR4 6SN

Credit card orders are accepted on 091 519 2290.

Back issues: A limited number are available, please contact the Subscriptions address above for details.

© Rob Grant and Doug Naylor 1993 All rights reserved and reproduction without permission strictly forbidden. ISSN 0965-5603 Published monthly by Fleetway Editions Limited. An Egmont Company 25-31 Tavistock Place, London WC1H 95U Red Dwarf Smegazine may not be sold at more than the recommended selling price shown on the cover Sole agents: Australia & New Zealand, Gordon & Gotch Ltd South Africa, Central News Agency Ltd Printed by William Gibbons & Sons Ltd (West Midlands) Distributed by Comag Magazine Marketing, Tavistock Road, West Drayton, Middlesex UB7 7QE, 0895 444055.

(If you want to join The Official Red Dwarf Fan Club, then write to: P.O Box 3013, London N3 3DF. They'll send you details, just so long as you supply them with an SAE. The club is a non-profit making enterprise run by fans, so take pity on their funds by helping them out with this!)

HOME OF LOST CAUSES

PART TWO

DAVE LISTER THINKS HE'S BACK ON RED DWARF. EXCEPT KRISTINE KOCHANSKI IS HERE, SO HE FIGURES HE MUST HAVE GONE INTO THE PAST OR MAYBE INTO SOME ALTERNATIVE DIMENSION...

WRONG!

HELLO, DAVE.

KRISSIE?!

NEVER MIND ABOUT HER! WILL SOMEBODY PLEASE DO SOMETHING ABOUT THE POLYMORPH?!

CAT! USE THE BAZOOKOID BEFORE IT'S TOO LATE!

HUH? OH YEAH. BIG SUCKER, THOUGH...

I THINK YOU BOYS BETTER GIVE THAT NASTY BIG GUN TO ME BEFORE SOMEONE GETS HURT.

RIGHT, DAVE?

UH, WELL I...I DON'T...

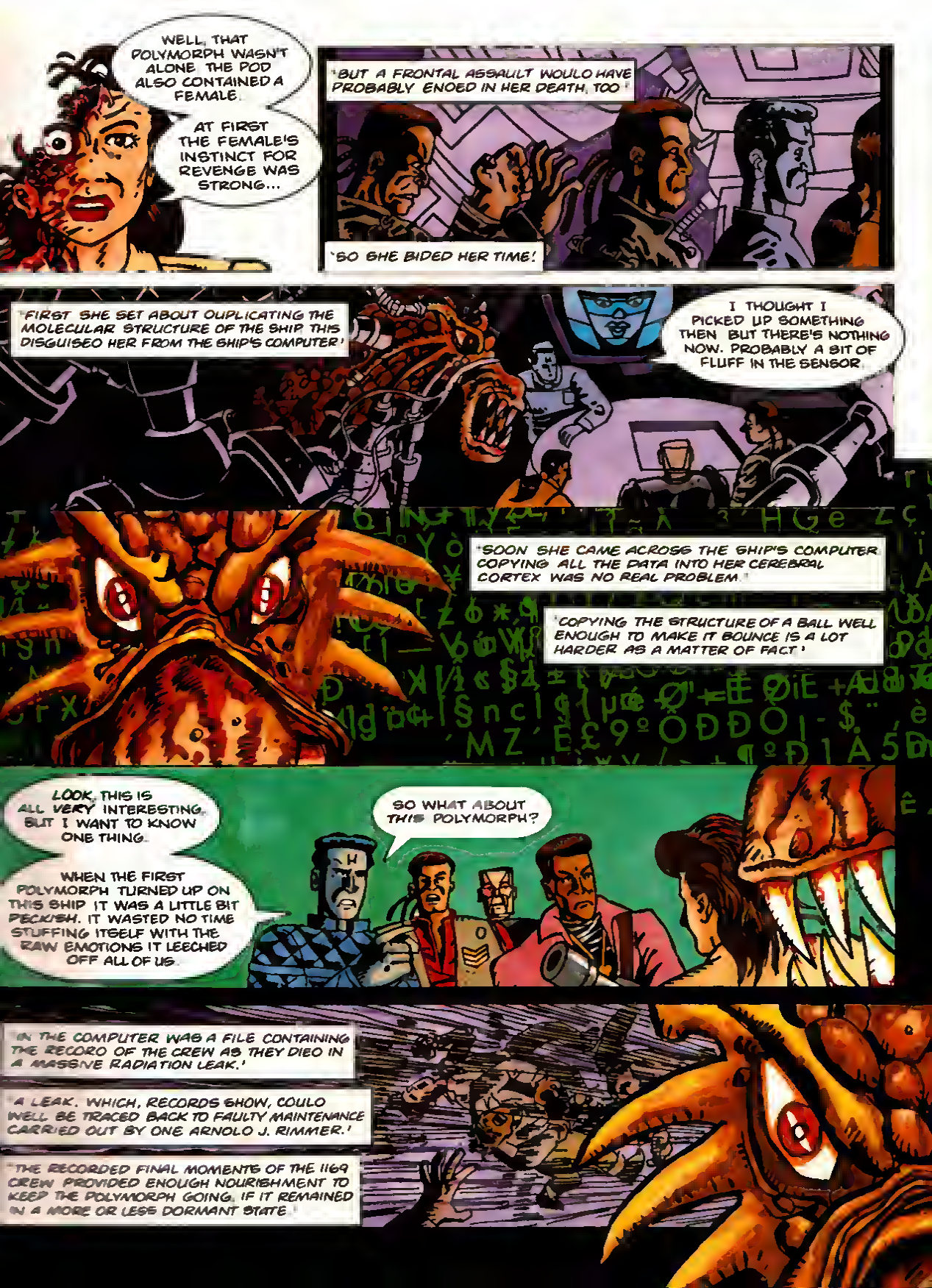
HEY, ARE YOU CRAZY?! LET GO OF THAT!

LOOK SISTER, BE CAREFUL, YOU MIGHT...

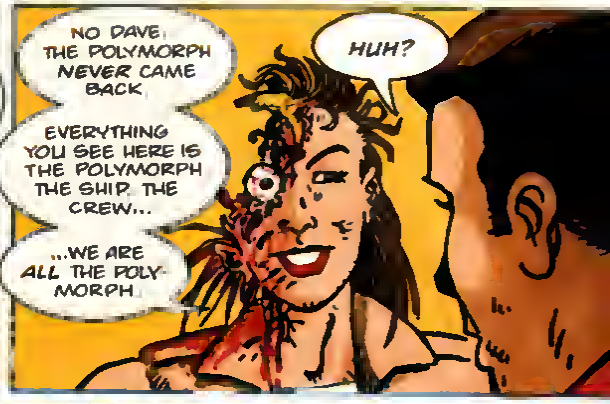
SHOOM!

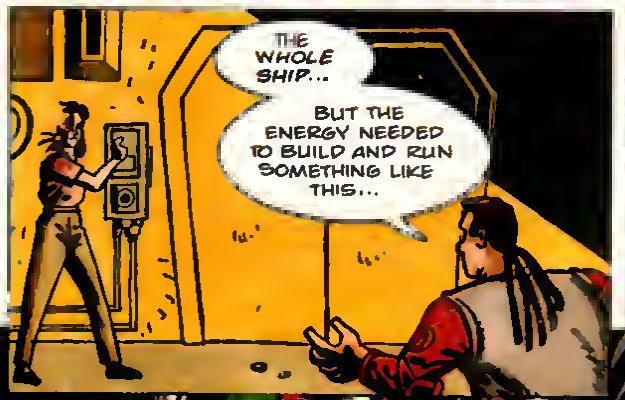
SCRIPT & ART: Nigel KITCHING +++ LETTERS: Elitta FELL

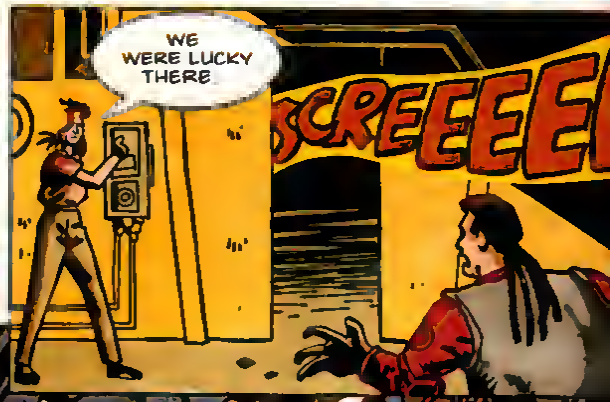
KRISSIE!
LOOK, I DON'T WANT TO APPEAR INSENSITIVE OR ANYTHING, BUT THERE'S STILL THE LITTLE MATTER OF A 20 FOOT TALL GENETICALLY ENGINEERED LIFE FORM TO CLEAR UP
DESPAIR
THE REAL THING
OH SMEG OH SMEG OH SMEG...
OKAY MUTHA, HERE'S WHERE YOU GET YOURS!
HUH?
IT'S ONLY A SCRATCH, DAVE. I'LL BE ALL RIGHT
YOU CAN KISS ME IF YOU LIKE!
AAAAAA!!
GENUINE HORROR
NOT THE SHRILL PANIC I'VE HAD TO MAKE DO WITH
MISTER DAVID CLEARLY THIS INDIVIDUAL IS NOT THE GENUINE KRISTINE KOCHANSKI
I KNEW THAT!
OH WELL I SUPPOSE I'D BETTER EXPLAIN THINGS THEN...
MAYBE IT WOULD BE EASIER IF I STARTED AT THE BEGINNING.
REMEMBER THAT FIRST POLYMORPH YOU MET, THE ONE YOU VICIOUSLY MURDERED?
AS IF WE HAD A CHOICE.
LOOK, DO YOU WANT TO HEAR THIS OR NOT?

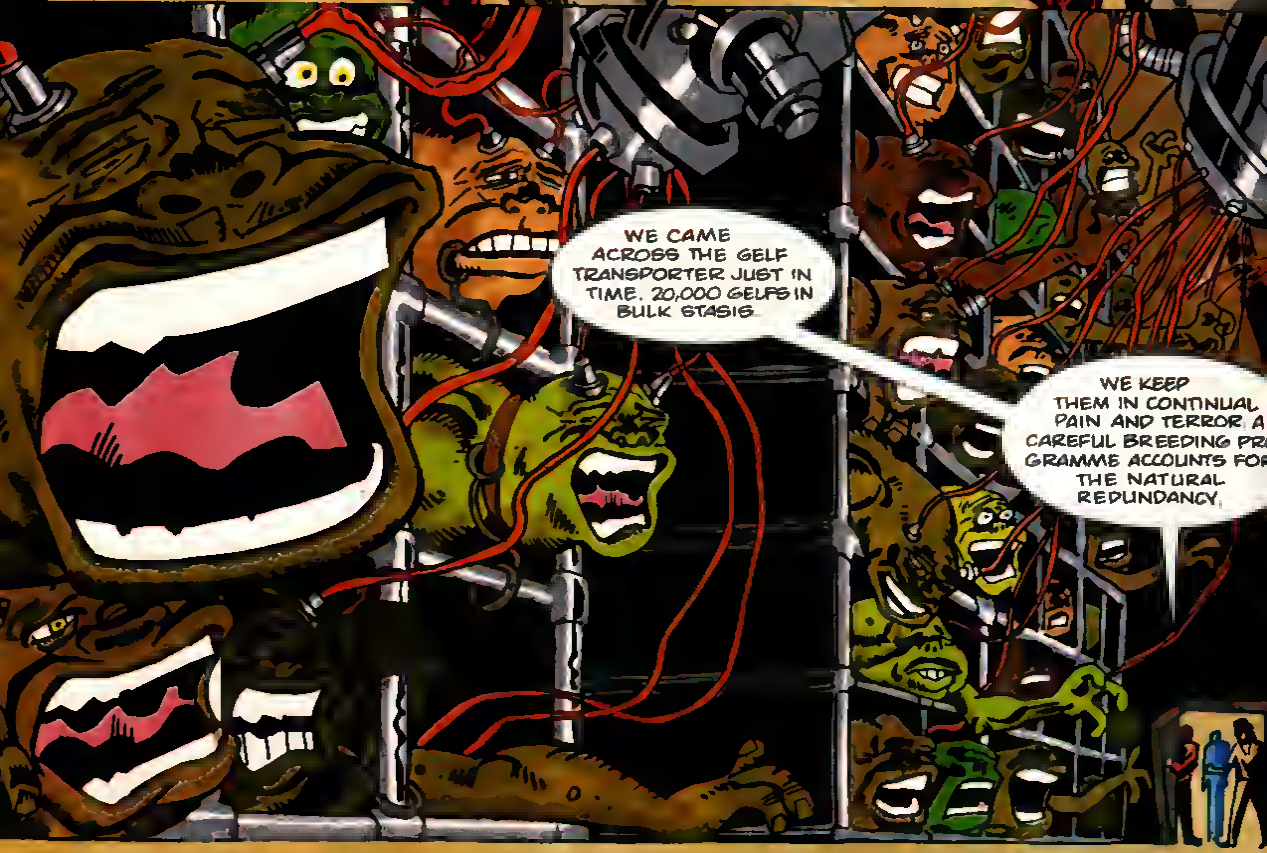

WELL, THAT POLYMORPH WASN'T ALONE. THE POD ALSO CONTAINED A FEMALE.
AT FIRST THE FEMALE'S INSTINCT FOR REVENGE WAS STRONG...
'BUT A FRONTAL ASSAULT WOULD HAVE PROBABLY ENDED IN HER DEATH, TOO.'
'SO SHE BIDED HER TIME!'
'FIRST SHE SET ABOUT DUPLICATING THE MOLECULAR STRUCTURE OF THE SHIP. THIS DISGUISED HER FROM THE SHIP'S COMPUTER.'
I THOUGHT I PICKED UP SOMETHING THEN. BUT THERE'S NOTHING NOW. PROBABLY A BIT OF FLUFF IN THE SENSOR.
'SOON SHE CAME ACROSS THE SHIP'S COMPUTER. COPYING ALL THE DATA INTO HER CEREBRAL CORTEX WAS NO REAL PROBLEM.'
'COPYING THE STRUCTURE OF A BALL WELL ENOUGH TO MAKE IT BOUNCE IS A LOT HARDER AS A MATTER OF FACT.'
LOOK, THIS IS ALL VERY INTERESTING, BUT I WANT TO KNOW ONE THING.
WHEN THE FIRST POLYMORPH TURNED UP ON THIS SHIP IT WAS A LITTLE BIT PECKISH. IT WASTED NO TIME STUFFING ITSELF WITH THE RAW EMOTIONS IT LEECHED OFF ALL OF US.
SO WHAT ABOUT THIS POLYMORPH?
'IN THE COMPUTER WAS A FILE CONTAINING THE RECORD OF THE CREW AS THEY DIED IN A MASSIVE RADIATION LEAK.'
'A LEAK. WHICH, RECORDS SHOW, COULD WELL BE TRACED BACK TO FAULTY MAINTENANCE CARRIED OUT BY ONE ARNOLD J. RIMMER.'
'THE RECORDED FINAL MOMENTS OF THE 1169 CREW PROVIDED ENOUGH NOURISHMENT TO KEEP THE POLYMORPH GOING, IF IT REMAINED IN A MORE OR LESS DORMANT STATE.'

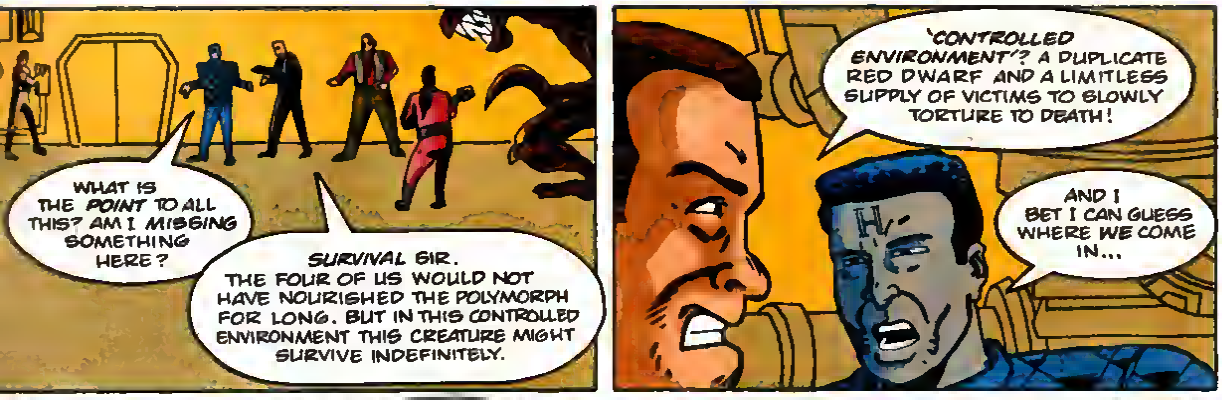
THE POLYMORPH STAYED IN THAT CONDITION FOR NEARLY TWO YEARS
WHEN IT LEFT RED DWARF IT WAS A QUITE DIFFERENT CREATURE
I DON'T GET THIS YOU MEAN THE POLYMORPH LEFT RED DWARF AND THEN CAME BACK AGAIN?


NO DAVE, THE POLYMORPH NEVER CAME BACK
EVERYTHING YOU SEE HERE IS THE POLYMORPH THE SHIP, THE CREW...
...WE ARE ALL THE POLYMORPH
HUH?


THE WHOLE SHIP...
BUT THE ENERGY NEEDED TO BUILD AND RUN SOMETHING LIKE THIS...


WE WERE LUCKY THERE
SCREEEEE


WE CAME ACROSS THE GELF TRANSPORTER JUST IN TIME. 20,000 GELFS IN BULK STASIS.
WE KEEP THEM IN CONTINUAL PAIN AND TERROR. A CAREFUL BREEDING PROGRAMME ACCOUNTS FOR THE NATURAL REDUNDANCY.


WHAT IS THE POINT TO ALL THIS? AM I MISSING SOMETHING HERE?
SURVIVAL SIR. THE FOUR OF US WOULD NOT HAVE NOURISHED THE POLYMORPH FOR LONG. BUT IN THIS CONTROLLED ENVIRONMENT THIS CREATURE MIGHT SURVIVE INDEFINITELY.
'CONTROLLED ENVIRONMENT'? A DUPLICATE RED DWARF AND A LIMITLESS SUPPLY OF VICTIMS TO SLOWLY TORTURE TO DEATH!
AND I BET I CAN GUESS WHERE WE COME IN...

PLEASE LISTEN TO US. IT DOESN'T HAVE TO BE THE WAY YOU THINK.
THE GELFS SUPPLY US WITH ONLY THE MOST BASE OF EMOTIONS. WHEREAS YOU CAN SUPPLY US WITH A DELICIOUS MENU OF PASSIONS.
WE CAN CREATE FOR YOU ANYTHING YOU WISH. LISTER, YOU CAN HAVE TEN KOCHANSKIS, A HUNDRED RIMMER. WE CAN GIVE YOU AVOCADO PUREE BY THE GALLON.
IF WE ARE CAREFUL, WE CAN TASTE YOU WITHOUT CAUSING YOU ANY HARM.

LET ME GET THIS STRAIGHT. YOU CAN CREATE ANYTHING?
RIMMER, DON'T EVEN THINK ABOUT IT!! WE'RE LEAVING!
I WAS ONLY ASKING!

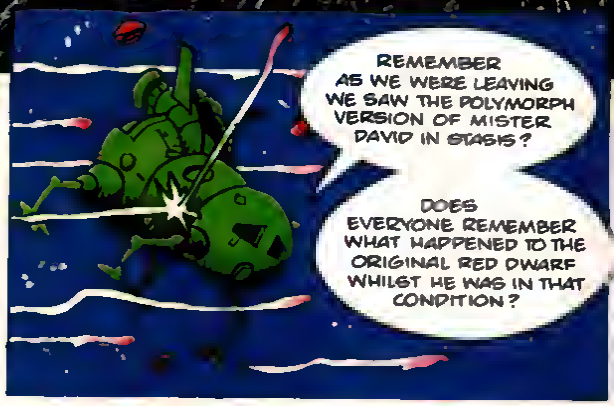
THIS REALLY IS QUITE A REMARKABLE ACHIEVEMENT. LOOK SIR, THE POLYMORPH HAS ITS VERSION OF YOU IN STASIS. JUST LIKE IT HAPPENED ON BOARD THE ORIGINAL RED DWARF.
REMIND ME TO BE IMPRESSED, ONCE WE GET ON BOARD STARBUG.

Y'KNOW, RIMMER, EVEN AFTER ALL THESE YEARS YOU CAN STILL SURPRISE ME...
...YOU WERE ACTUALLY CONSIDERING THE POLYMORPH'S OFFER, WEREN'T YOU?
NO. OF COURSE NOT!
RIM-MER?...
ALL RIGHT. ALL RIGHT. TRY LOOKING AT IT FROM MY POINT OF VIEW I'M ALREADY DEAD WHICH, QUITE FRANKLY, IS A BIT OF A DOWNER.
ALL I'VE GOT TO LOOK FORWARD TO FOR THE REST OF MY LIFE, OR RATHER DEATH, IS THE PROSPECT OF FINDING YOUR TOE-NAIL CLIPPINGS IN NEW AND UNLIKELY PLACES.
BUT TO SPEND YOUR EXISTENCE AS SOME KIND OF TASTY TIT-BIT BROUGHT OUT FOR SPECIAL OCCASIONS.
EVEN IF YOU ARE REWARDED WITH ANYTHING YOU CAN IMAGINE!
ANYTHING YOU CAN IMAGINE!...
HEY, YOU THINK IT'S TOO LATE TO CHANGE OUR MINDS?
YOU MAY HAVE THE OPPORTUNITY TO ASK THE POLYMORPH YOURSELF. LOOK!

I KNEW US JUST LEAVING THAT WAY WAS TOO GOOD TO BE TRUE!
IT LOOKS LIKE THE POLYMORPH LIKES TO PLAY WITH ITS FOOD!
HEY! I CAN DIG THAT!
SIR...
...I DON'T THINK WE'RE GOING TO MAKE IT!

SH-BOOOM!!

I DON'T GET IT! WHAT HAPPENED?
I DO HAVE ONE SUGGESTION, SIR...


REMEMBER AS WE WERE LEAVING WE SAW THE POLYMORPH VERSION OF MISTER DAVID IN STASIS?
DOES EVERYONE REMEMBER WHAT HAPPENED TO THE ORIGINAL RED DWARF WHILST HE WAS IN THAT CONDITION?

NOW HANG ON A MINUTE. IT COULD HAVE BEEN ANY NUMBER OF REASONS. YOU CAN'T AUTOMATICALLY ASSUME...

...THAT THE POLYMORPH DID TOO GOOD A JOB AND MADE A RIMMER WHO EVENTUALLY DESTROYS HIS OWN SHIP, TOO?
SOUNDS RIGHT TO ME!

END

NEWS FROM THE DWARF

with Jane Killick

RED DWARF VII?

With Red Dwarf VI still looking great on BBC2, what everyone is asking is, 'will there be another series?' The BBC certainly want to see a seventh series and a Christmas special, and Grant Naylor want to make more Red Dwarf. What needs to be sorted out now is the logistics of cast, budget, scripts and time. It just remains for everyone to keep the relevant bits of their anatomy crossed that Red Dwarf VII doesn't fall at any of the hurdles. With the ending of this year's series, it seems inconceivable that there won't be more Red Dwarf next year.

GRANT NAYLOR ON TOUR

With the new Red Dwarf novel now available in the shops, writers Rob Grant and Doug Naylor will be touring the country signing copies of *The Last Human*. The dates and places are:

OCTOBER 30TH:
London, Virgin Megastore
Sutton (Surrey), WH Smith
Kensington (Greater London), WH Smith
NOVEMBER 4TH:
Oxford, WH Smith
Birmingham, Waterstones
NOVEMBER 5TH:
Manchester, Dillons (St Annes Sq)
Leeds, Dillons
NOVEMBER 6TH:
Edinburgh, Waterstones (at one of the three branches)
Glasgow, John Smiths and Sons (Byres Rd)

Check with the venues for times and any last minute changes. There's also the possibility of a couple of other things going on to promote the novel. One of the irons in the fire is a guest appearance for Rob Grant and Doug Naylor on Radio 4's *Start The Week* (Mondays 9am).

GREETINGS FROM THE DWARF

Your birthday/Christmas may never be the same again, as this month sees the launch of a whole range of Red Dwarf greetings cards. They should be in a card shop near you, but they are available by mail order, too, from the manufacturers, Portico Designs (who are also responsible for the *Creature Comforts* greetings cards). There are 24 different designs in all, each one coming complete with a witty Red Dwarf slogan, and 4 of them are pictured on this page to give you an idea of the kind of thing you should be looking for the next time a smeg head you know has something to celebrate!

TONGUE TIED ON VIDEO

Danny John-Jules's spectacular video for his *Tongue Tied* single seems to be expanding every day. The video for the single, with Danny as the Cat and Duane Dibbley, and introducing Vanessa Morris as a female cat character (Kit) is out in the shops as part of a half-hour tape of goodies, retailing at a modest £5.99. Among the cast of thousands who took part are Red Dwarf actors Craig Charles (Lister), Robert Llewellyn (Kryten), Chris Barrie (Rimmer), Hattie Hayridge (Holly), Norman Lovett (Holly) and Clayton Mark (Elvis from *Meltdown*). Like the original song in Red Dwarf's second series, the sequence is part of a dream which is told through drama scenes either side of the *Tongue Tied* video and a ragga version of the single. That's rounded off by a ten-minute documentary presented by Jane Killick, on how the video was filmed, with Danny, Craig, Robert and Clayton, which has some really funny moments provided by the Boys from the Dwarf. Other people to look out for (apart from me!!!) are Smegazine editor, Mike Butcher, Smegazine artist Colin Howard, and some of Danny's co-stars from *Maid Marian and her Merry Men*.

PLAYFUL KRYTEN

Robert (Kryten) Llewellyn has written a play which takes to the stage in London in December. *Punchbag* is a romantic comedy set in a women's self-defence class. At the time of writing, hopeful cast members are auditioning for the main roles. The initial run will last for two months at the Hampstead Theatre, and there's a chance it could transfer to the West End if it's successful. Meanwhile, Robert is planning to appear in a play starting next year. He will play almost a dozen characters in *The Snag*, about a "sensitive new age guy". Robert's very keen to do it because he says it's a very funny play. It's on at the Kings Head in London from the end of April.

THESPIAN CAT

Danny John-Jules can be seen in a new production of *The Piano Lesson* by August Wilson in London. The play revolves around an ornately carved upright piano which is the Charles family's treasured possession. Danny plays a preacher who wants to settle down and start a church. You should be able to catch the play until mid-November at the Tricycle Theatre in Kilburn High Road. Danny follows that with another play, *Playboy of the West Indies* by Mustapha Matura in December, also at the Tricycle. There's a reduction for people booking to see both shows.

AUCTION BARGAINS

The range of selling prices at Bonhams' recent auction of Red Dwarf props and costumes went from £20 right up to £500. The big money was out for the green suit Rimmer wore throughout the third series, which sold for £500. Lister's silver spacesuit, which he wore while painting the ship in the opening titles, sold at £310 and a blue uniform from the early series with "C. Barrie" inscribed in the collar fetched £260. Although there were about thirty lots, some of the items weren't so desirable - for example, the boxing gloves worn by the young Rimmer in *Timeslides* only fetched £20. However, there were some bergains to be had, like the plaster casts worn by Cat and Lister in *Thanks for the Memory*, which sold for £40 and £50 respectively.

BUILD YOUR DWN STARBUG

The chance to construct a copy of Starbug in your own living room is being offered by model makers, Sevans. The model kit will include all the bits to make and paint Starbug, including the red and black striping for the finishing touch. When it's finished, it should stand 10 inches (25cm) tall and 13 inches (33cm) long. The model kit comes from the same people who brought you Kryten last month. Hopefully the model Starbug will be available next month, exclusive to mail order to begin with - so watch out for the ad!

TREASURED VOICE

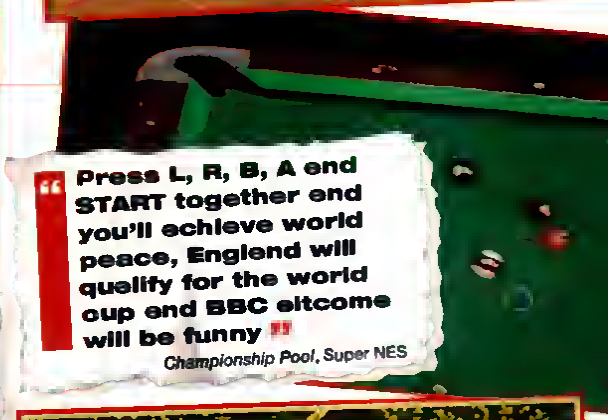
Chris (Rimmer) Barrie is providing some of the voices for a cartoon currently running on ITV. *The Legends of Treasure Island* is besed on the famous book by Robert Louis Stevenson. Other characters' voices are provided by the likes of Dawn French, Hugh Dennis and Robert Powell. The cartoon can be seen at 4.15pm on Fridays until the beginning of December.

CONGRATULATIONS...

. . to Robert Llewellyn who's expecting to become a father as we go to press, and to Rob Grant whose wife gave birth to a baby girl in August.

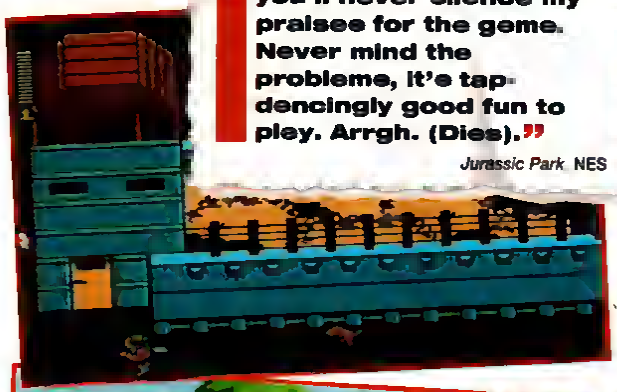
"A twisted John Ford pastiche of frontier life, it's the surreal progeny of *Westworld* meets *Unforgiven*"

Sunset Riders, Super NES



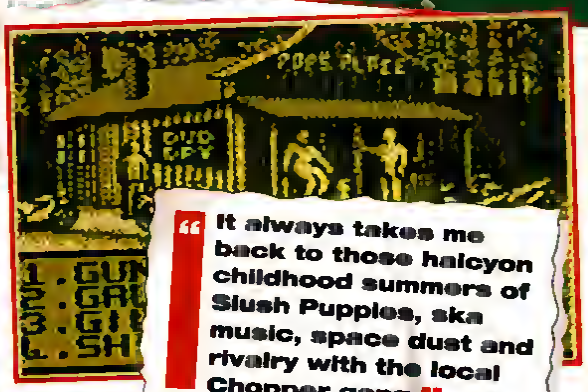
"Press L, R, B, A and START together and you'll achieve world peace, England will qualify for the world cup and BBC sitcoms will be funny"

Championship Pool, Super NES



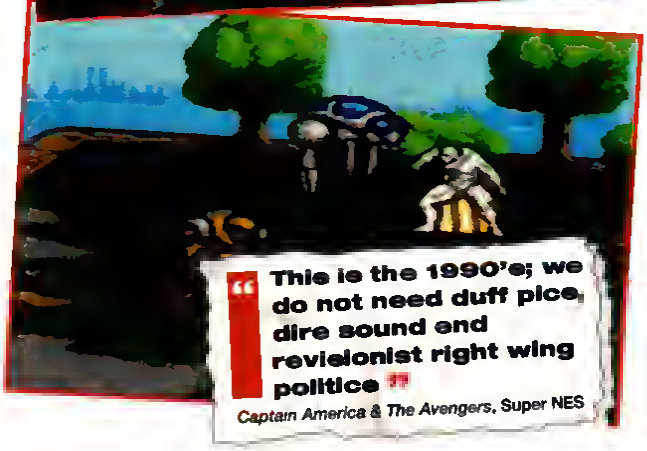
"You may kill me, but you'll never silence my praises for the game. Never mind the problems, it's tap-dancingly good fun to play. Arrgh. (Dies)."

Jurassic Park, NES



"It always takes me back to those halcyon childhood summers of Slush Puppies, ska music, space dust and rivalry with the local Chopper gang"

Road Rash, Game Boy



"This is the 1990's; we do not need duff pics, dire sound and revisionist right wing politics"

Captain America & The Avengers, Super NES

This wholly remarkable magazine for Super Nintendo, Game Boy and NES owners is

on sale NOW

it's the thought that counts

CHRIS BARRIE ON RED DWARF VI

In Red Dwarf VI, Rimmar gets to touch things, makas clonas of himself, gats lockad in a dungaon for 600 years, becomas barefist-fighting 'Dangerous' Dan McGrew; ha aven agas twenty yeers end, at one point, turns into Ace Rimmar. Tha man who had to waar an 'H' on his forehaad for all six apisodes was Chris Barria. Jana Killick talked to him about Rad Dwarf's latast series just a coupla of weeks aftar filming had been completed...

More than a yaar after tha fifth series was mada, tha Dwarfars wera re-unitad in Rad Dwarf VI's first episoda, *Psirens*. "I think we were all finding our feet again aftar 15 months of not doing tha show," says Chris, "so I'll be interested to sea how that ona comes out. There's a graat work in it, but not one of my favourite apisodas But a good idaa, a good concapt."

It is in tha first apisoda whan Rimmar's hologramatic status causes him problems as his battary runs down and ha fades away, leaving only his light bea behind. This was "to ramind peopla that ha is a hologram," says Chris, "and tha old holopack, lika a car battary, can sometimes dia. A lot of peopla say thare's not anough things lika that in it, and mayba that's why thay introduca things lika that, just to kaap those peopla quiet."

There's more fun with Rimmer's hologramatic form in tha second episoda, *Legion*. With the gift of a hard-light driva, Rimmar is abla to pick things up. Tha original idaa from writars Rob Grant and Doug Naylor was for Rimmar to return to his soft-light form at tha and of tha episode, but thay liked tha concept so much, it stayed for tha rast of tha series. "It was a ralief to be abla to actually behava normally and touch things... It's ona of those things whara you can imagina Rob and Doug saying 'wall, how are we going to maka Rimmsey touch things? I know, get a hard-light driva.' That's tha graat thing with scienca fiction, you can do anything."

Tha hard-light driva mada a "great scana" possibla, with Kryten trying to knock Rimmar unconscious by rapaatedly hitting him ovar tha haad, but Chris says ha would hava liked to hava spent more tima on it. It was filmad lata at night, with studio tima ticking away by tha second. "It would hava bean so lovely to be abla to spend a long tima ovar it, a scana that is tailor-mada for timing and comady and parformanca.

And we'd all had a long day, and to try and shoot it, something of such importance [in such a short time, was] difficult and wrong."

With Red Dwarf being such a packed and complicated show, time was often short during the eight weeks of recording. In the third episode, *Emohawk - Polymorph II*, the scenes in the GELF village were filmed at night after a full-day of filming other inserts in the studio. "That wasn't a bad night, that was tropical compared to the sand bank [in *Rimmer World*]! But that was a long night, a long day. One of the longest we've ever had, really, but quite fun. The end was in sight by then. Again, some nice performances by the GELFs. It was quite a good story really. The little polymorph came back, brought Duane Dibbly back - hilarious! And Ace came back."

Ace Rimmer is, perhaps, Chris's greatest characterisation in the history of Red Dwarf, but it was hard to live up to the success of the original from *Dimension Jump*. "It was in a weird kind of way an anti-climax," says Chris. "I think I would have liked to have had the same uniform and everything, and it wasn't the same wig as last time. You'd be surprised at how much difference that can make. That was a pretty good wig we used, the other wig. But the wig we had in the fourth series was a super wig, it looked like normal hair. With someone like Ace, who's got to look right, if it looks too 'wiggy' then it looks like Chris Barrie playing this sort of character, whereas the wig was so good in series four, *Dimension Jump*, that the whole thing really had a magic about it. But it wes fun to do the character again."

The episode that tops the Red Dwarf VI charts for Chris Barrie and most of the production team is *Gunmen of the Apocalypse*, where they got the chance to become cowboys for a day. "They were good, the horses, fulfilling your dreams of being a cowboy was wonderful and some good performances by the guests and a fun story. I think everyone rose to the occasion in that one and made the best of what we could do. We had a beautiful day down in Laredo, with Gerard the stunt-man, a good egg, doing the biz."

They not only had the chance to dress up as cowboys, but they got to pose on horse-back too. "Frightening," Chris admits. "I'd never ridden a horse and the most frightening moment was that last, the fly-past bit. Danny went 'yee-hah!' and the horses know what that means! And off they bloody-well went! But that was fun. I had a good outfit for that one, I liked that outfit."

Gunmen was all filmed in a real cowboy village built for tourists. With the Red Dwarf cast famed for having a laugh and mucking about at every opportunity, there were doubts that all the scenes would get filmed. "I remember everyone saying, 'oh, it's going to be a hell of a day'," Chris says. "We wasted about 45 minutes to start with, but after that everyone was so excited that the weather was so good and everything was how it should be, that everyone was panicking over what they were going to do. But once we got it down, we got it moving pretty quickly and everyone was good. The horses were well-behaved. One of them fell over at one point, I don't know why... falling asleep on his feet or something, but he just fell over. Quite funny, quite odd. There was a bit of mucking about, but when you get a gun holster in your hand and there's bullets and there's horses and those buildings there, it was just fun."

NOBBY CLARK

"Danny went 'Yee-hah!' and the horses know what that means... And off they bloody-well went!"

Rimmer truly has the world at his feet when he is the genesis of a colony on a previously uninhabited planet. His megalomania hits new heights when the whole population on *Rimmer World* is based on his personality. Venturing outside to film his first arrival on the planet was an uncomfortable experience for the actor. "It was freezing on that sand bank, that's what I remember of that," he says bluntly. "Bloody freezing! The wind-chill factor, I think, was the extraordinary thing. I had thermals on underneath, but [it was] just a wild, windy day."

Almost as bad as standing naked in an English forest on a cold day in early March? Fortunately, Chris was saved that trial because the newly-born Rimmer who bursts from an egg on *Rimmer World* was a stand-in. "It wasn't me," Chris confirms. "He didn't look anything like me at all, but it will be hopefully a very brief shot. He must have been freezing, he looked quite cold, but he was a bit of a commando, he was used to that kind of thing."

There was a good moment, too, when he had to kiss one of the concubines in the Rimmer World Court. In reality, she was an actress, but by the magic of the editing, she appeared to be another Rimmer clone. "I had to snog myself, which looked really grim," says Chris. "It was cut quite well, it looked quite creepy, but it didn't *feel* creepy because I was actually kissing the girl."

Like many episodes in the sixth series, Chris feels *Rimmer World* would have been better if it had had more rehearsal and filming time. "Things were being slightly rushed, I think," he says. "I don't think there was enough time put into the Rimmer World Emperor and those kind of people. We could have done so many super things with the concubines and all that sort of business... In something like *Rimmer World*, maybe it needed the quality, because maybe it might not be as strong in some of the other directions."

The last episode of the series saw another costume for Rimmer, but this one was less flattering as he was aged into a rather unpleasant, fat character. "The

padding is hot," says Chris, who had to spend a day under the studio lights dressed up as an obese Rimmer. "The novelty of getting the laughs and walking around like a fat git wore off... It was quite weird seeing the ideas of aging. I'll keep those little photographs and think when I get to 50 or 55 or whatever, and look upon it. I think if I look like I look there facially it'll be all right, but I hope I don't put that much weight on!"

Out of Time also gave Chris Barrie the chance to get to grips with some gritty acting with a death scene. "That was enjoyable, all of that," he says. "I had to do a bit of acting there which was quite fun. What happened was exactly right, as someone said. The first death there'll be a bit of a titter [from the studio audience], but you've got to make them believe they could all be out here. I think they eventually did believe it, they got into the drama of the occasion, and then the next laugh in the sequence is 'Smeg, I'm a hero'. Again, they were almost laughing after the word 'Sm..', it was that kind of an audience. But it was fun using the old bazookoids, I never get to use the bazookoids, but yes, it was a nice ending. And of course, it leaves it all open for the future."

Although Red Dwarf VI is arguably one of the best series since the show began, Chris is critical of the way it was produced this year. When the BBC said they wanted Red Dwarf VI finished by the Spring, the writers were forced into a tight schedule, which meant some of the scripts were close to the deadline. Towards the end of seven weeks of filming, the cast were given little time to learn their lines. "We had a bit of help with the boards and things, which is very sensible, as we saw. Really you should learn them, it's the best way. Mastering the art of using a prompter or a board is very different to acting. It's nice to know the line and act it one hundred per cent, but if you get the scripts that late, what can you do?"

Chris believes a lot of the problems could be solved through more resources and having a leading figure in control, like Producers Paul Jackson and Ed Bye in earlier series. "I'd like to see it have more time and money. I'd like to see one strong person at the helm of the production because I think a lot of direction by committee is not a good way forward and it presents the crews and the artists with a tremendous amount of confusion and ultimately wastes a lot of time. If there's no other way but to have direction by committee, then the actual Director who's on that committee must be someone like Ed Bye who is going to drive the show along, who's got the confidence and the wherewithall and the sensitivity and the general man-management skills required."

And with the science fiction element of the show becoming more complicated, Chris suggests that having a studio audience there is creating bigger problems. "It is getting more and more difficult, it seems, to do it in front of an audience: (a) becausa of the time factor, we haven't enough rehearsal, and (b) because there's visual effects. Then everyone gets in a vaudevillian situation, when you've got two-and-a-half hours recording time and you're doing a show, people get a bit tetchy and adrenaline pumps and you can almost have accidents. So I think it would be good for everyone if there was more time. Questions have to be asked about the production."

But Chris acknowledges it is still a mould-breaking programme: "Red Dwarf's right up there, being very esoteric and different and funny, and a work of genius," he says.

So with discussions about a possible seventh series underway, is Chris keen to come back? "I'm keen to do more Red Dwarf," he says tentatively. "The thing about Red Dwarf, it is an exciting show on paper, the scripts, the stories in many ways make the struggles worthwhile, but I think this series has shown they can't keep being made like that. We thought the fifth series was, 'well, it's getting a bit difficult this year isn't it?' We thought that was maybe because Ed wasn't around, a new Director and then no Director for a few of them. So we thought 'things will get better next year'. Next year has come along and, if anything, things are slightly worse. Now, earlier on I've outlined what I think it is, I think it's if you did have an Ed Bye figure, he would get the scripts in early so we'd have enough time to do it properly. When you've got the boys in complete control, there's no one to hurry them along with the scripts, apart from their agent. Then you will always get their style of production, which is by committee and slowly inching forward and sometimes keeping people in the dark. I've said it to them several times over the last two months, to their faces. I've decided if you've got an opinion, I just say it these days because at least people will know where you stand. When it affects us, the cast, who sometimes I believe were being taken for granted. So yes I'd like to do another Red Dwarf, but under very different circumstances."

OLIVER UPTON

the junior encyclopedia of space

WHY DO PEOPLE ASK SUCH DAFT SMEGGING QUESTIONS WHEN HALF THE ANSWERS CAN BE FOUND IN THE BOOKS OR VIDEOS? (Maxine Lehmann) Beats me

IN POLYMORPH, RIMMER STATES THAT A HOLOGRAM DOES NOT PRODUCE HEAT, BUT IN MELTDOWN WHEN HE IS TRANSPORTED TO THE WAXWORLD PLANET HE BREATHES VAPOUR. WHY IS THIS? (Paul Carley)
The simple and mel answer is that no matter how hard he tries, Chris Barrie can't stop breathing for entire scenes While holograms don't produce heat, actors do, and this was a problem Chris also faced in Series B when recording *Rimmerworld*. Having said that, there is nothing to suggest that the vapours aren't a part of the illusion that is Arnold Rimmer If living humans breathe vapours in a given situation, it is perhaps only fitting for a hologram to 'breathe' simulated vapours.

THE RED DWARF CAST: NICE OR NASTY?

WHAT ARE THE CAST AND CREW LIKE IN REAL LIFE?
(various questioners)
Depends on your point of view, really. Choose your own answer from the following:
(a) They're awful, there's not a good word to be said about them, we can't stand the guys.
(b) Wonderful people. Words have not been invented to fully cover the greatness of those involved in the creation of Red Dwarf
(c) None of the above

WILL RED DWARF STILL CARRY ON AFTER SERIES 6? (Simon Moss)
Almost certainly (in some form or another) A seventh series looks likely and there is still all that interminable talk about the possibility of a Red Dwarf film. The third novel has just hit the stands and the volume of merchandise centred around the show seems to be growing daily, so there'll be a lot of pressure on Grant Naylor and the BBC to make sure the series continues

IF HOLLY IS ONLY CAPABLE OF MAINTAINING ONE HOLOGRAM, WHY ARE THERE QUITE OBVIOUSLY TWO OF THEM ON BOARD (RIMMER AND THAT OTHER BLOKE) IN THE RECRUITING SCENE IN HOLOSHIP? (Leigh Davies)
When the Holoship crew had "taken Mr Rimmer", he appeared on their ship but the Red Dwarf monitoring equipment still recorded it as having zero mass. Therefore, the Holoship can't have been using light bees for projection and they projected Rimmer's image using the same mysterious method Since Rimmer was still engaged in combat at the time of the recruiting scene, it is likely that Holly was only projecting the interviewees, while Rimmer's power was taken from the Holoship itself On the other hand, Holly is capable of supporting two holograms at once if the unnecessary ship's power is shut off, as seen in *Me*? Remember, there is very little power required to support the surviving crew, compared to that needed with the original sized crew to which McIntyre was hologram.

HOW DID LISTER KILL THE 'HIGH' RIMMER IN DEMONS AND ANGELS IF IT ISN'T POSSIBLE TO TOUCH A HOLOGRAM? (Rich Humphrey)
Lister couldn't touch the hologram, but reached through it to the light bee. He then crushed the light bee, effectively killing Rimmer's 'high' self

IN BODYSWAP, WHY DIDN'T THEY JUST PROJECT LISTER'S HOLOGRAM INSTEAD OF SWAPPING HIS MIND INTO RIMMER'S? (Jeff Smith)
Two main reasons. Firstly, Lister's hologram wouldn't have all the knowledge and experience that Lister has, so part of his mind would have had to be 'swapped in' anyway Secondly, Rimmer has been known to get very touchy about having his hologram switched off ("Switch me on, switch me off like I'm a battery powered sex aid!" - *Future Echoes* and "Rimmer Directive 271 states just as clearly: 'No way, you metal bastard!'" - *White Hole*) and he probably wouldn't have allowed it.

Maxine Lehmann

You can have all the Red Dwarf info you ever dreamed at your fingertips when you write to:

THE JUNIOR ENCYCLOPEDIA OF SPACE
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

the remarkable RED DWARF databank

Q: I've just discovered *Timeslip* on video, after a friend lent me a copy of the first story It's brilliant! Where's it from? When was it on? Where's it been for all these years? Please, do your best and give me a mega-answer. Ta! (Jo Davies, London)

A: No problem! *Timeslip* was devised by the husband and wife team of John and Ruth Boswell, with an aim to present an intelligent science fiction series for the younger end of the audience, without becoming too pompous with the presentation, as was so often the case with such programmes Ruth worked as the Script Editor throughout its 26 episode run and later went on to produce the 1970s run of *The Tomorrow People*
The series had introductory clips filmed with the ITN Science Correspondent of the time, Peter Fairley, who gave a basic explanation of the theory behind the show - 'bubbles' of information could move backwards and forwards through time and carry people with them He used balloons to emphasize the point and after that the epic began..
The series consisted of four separate stories, but had a running theme throughout, telling of the struggle of the two young lead characters, Simon Randall (played by Spencer Banks) and Liz Skinner (Cheryl Burfield), to get back to their own time safely But they have to contend with the villainous Commander Traynor, who seems to exist in one form or another in each of the time zones they land in Traynor was played with great gusto by character actor Dennis Quilley, while Derek Benfield and Iris Russell played Liz's parents
Story One ran for six episodes under the title of *The Wrong End of Time*, with the scripts written by Bruce Stewart After Simon and Liz make their discovery of the time barriers, they end up on a naval base at the height of the Second World War, where they meet a younger version of her father and have to help him dismantle some experimental laser equipment before an invading force of Germans can locate it At the story's conclusion, Simon and Liz cross another time barrier and find themselves in a hostile, frozen wasteland... (You didn't think that *Quantum Leap* was the first series to use this kind of link between stories, did you? Mind you, *Time Tunnel* used to use this device back in the 1960s, too, and that was another similarly themed series)
The Time of the Ice Box ran for six episodes, making up parts seven to twelve of the serial, with scripts again by Bruce Stewart. Simon and Liz have landed in Antartica in 1990, where they find sinister experiments taking place in a research centre with tests being carried out on humans with a longevity drug When Liz finds an aged version of herself, she and Simon realise that they have to so something to stop this version of the future becoming a reality
Story Three ran for eight episodes, under the heading of *The Year of the Burn Up*, with all but the final episode scripted by Bruce Stewart, as Victor Pemberton took over for the final part Liz and Simon arrive in a tropical jungle where they find a race of clones who are facing the threat of death due to the destruction of the earth s atmosphere, following experiments being carried out to try and control the world's weather conditions
Story Four was called *The Day of the Clone*, scripted by Victor Pemberton
The whole series reaches its dramatic conclusion as it become clear that Traynor is the villain of the piece and the children pursue a clone of him back to the time barrier for the story's thrilling finale
The programmes were directed by John Cooper (Story One), Peter Jeffries (Story Two and parts 2-7 of Three), Ron Francis (Story Three parts 1 & 8 and parts 5 & 6 of Story Four) and David Foster (Story Four parts 1-4).
Timeslip ran from 28th September 1970 to 21st March 1971 and enjoyed a successful repeat screening across 1973-74 Due to a strike at the time of production, episodes 23 and 24 were shot in black and white, while the rest of the series was made in colour ITC Home Video has brought out the first three stories on retail video, on double-pack sets of tapes, with the final story due out either at the end of this year or the beginning of 1994 How's that for a mega-answer?

Adrian Rigelsford

The worlds of television, science fiction and comedy are an open book when you write to:

THE REMARKABLE
RED DWARF DATA BANK
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

REF DWARF

THE SKUTTERS

CHRIS RIDLEY

NAMES: Blimey, what's the problem here? They're only robots, for smeg's sake. Or do you give names to your hi-fi systems?!

KNOWN ALIASES: Well, Rimmer refers to two of them as Pinky and Perky, whilst Kryten has been heard to address a third as Bob. Given the way the Skutters themselves feel about those two crew members, it seems pretty certain that the latter name is a lot more acceptable.

SPECIES: Low level service robots.

OCCUPATION: General cleaning duties and routine maintenance work aboard the mining ship Red Dwarf This work is usually unsupervised, or at least conducted under the minimal guidance of the ship's computer Holly. However, it is not wise for the crew to rely totally on this independence, as witness the incident when one Skutter went bananas and rewired the auto-destruct sequence to an unsuspecting vending machine!

ORIGINS: An early and cheap type of mechanoid, the Skutters were designed to cope with those simple, run-of-the-mill tasks that human beings just couldn't be bothered with. In its infinite wisdom, the Jupiter Mining Corporation decided to equip Red Dwarf with an unspecified number of the machines (once quoted as four, although this now seems an unlikely and highly conservative estimate). Of course, they still had to employ Second and Third Technicians such as Rimmer and Lister for the jobs that even the Skutters wouldn't touch. Lister once joked that they had a better union than the technicians did!

EDUCATION: Naturally, the Skutters were programmed at their construction stage with the information they needed for their job, however Rimmer is keen to extend that education and frequently can be found directing his unwilling slaves in a variety of useless tasks. Favourites include the constant repainting of Red Dwarf's corridor walls in a series of identical colours.

SKILLS: Not all that many, really - the Skutters were not designed for great acts of achievement or expression. Nevertheless, Rimmer rues the day that the short-sightedness of their designer enabled them to twist their three-fingered claws into two-gered salutes. Naturally, this skill has been frequently exercised since the day Rimmer became Red Dwarf's 'senior' officer!

HOBBIES: Theoretically, none. As Rimmer often has to remind them, "Skutters don't have time off!" In practice though, we all know how much weight his word carries! So, while relaxing off-duty (or indeed, on-duty), the Skutters enjoy nothing more than a good game of cowboys and indians in the cargo bay. Failing that, they are often to be found watching old Westerns on the silver screen. Suspicious though he may be, Rimmer finds it hard to dispute that the ship's cinema needs cleaning every Sunday afternoon! Rimmer does, typically, break his own rules on occasion and he allows the Skutters periods of 'rest', in which they are able to challenge him at games of draughts. Despite their low intelligence, Rimmer proves no match for any of them... though the Skutters have yet to win a game, due to his uncanny prowess in the field of cheating!

MUSICAL TASTES: Unknown.

ROLE MODELS: John Wayne, certainly. The Skutters have also had their more rebellious traits nurtured by one Dave Lister, to whom they look as their only protection against the hated A J Rimmer.

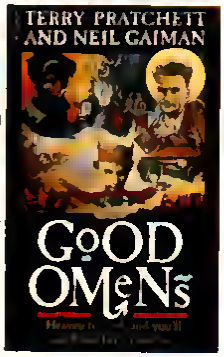
KNOWN ASSOCIATES: Their own pink-painted equivalents in the female-dominated parallel universe, with whom they made beautiful music - and beautiful miniature Skutters!

GROUP AFFILIATIONS: Naturally, the Skutters are long-standing members of the John Wayne fan club. Packages from this organisation arrive regularly on Red Dwarf via the post pod.

AMBITIONS: To dance on Rimmer's hologramatic grave and to enjoy thereafter the freedom of the entire ship in which to indulge their more playful desires.

RED any good books lately?

GOOD OMENS
by Terry Pratchett & Neil Gaiman
(Corgi £4.99)



Good Omens is something a little different; a fantasy book updated for the 20th Century. It stars Aziraphale, an angel who owns a secondhand bookshop and Crowley, a demon with a carphone. All the trappings of a 'Heaven Vs Hell' mythological romp are present, but so too are the trappings of everyday life and the effect that such a war has upon us. Weird!

Basically, it goes like this. Over the millenia, Crowley and Aziraphale have formed an uneasy alliance. They don't waste their energies on fighting anymore and they even cover for each other every so often. They naturally find themselves partnered then, when their respective bosses decide that it's time for the big one, the all-out showdown that will probably end all life on earth! Well, after all, they're both earth-bound agents, they both have a stake in what goes on and they're both prepared to put their lives on their line to stop it.

However, things go wrong all of their own accord... starting with the mix up at the convent in which the anti-Christ is delivered to the wrong family! And where does Agnes Nuster fit into the puzzle? Agnes, a 17th Century prophetess from Lancashire predicted the exact that the world would end... It's next Saturday in fact, just after tea. And, as with all Agnes's prophesies, she was completely and totally right.

Sounds strange? It should... Good Omens is a very strange book. It's also very witty and a great deal of fun to read. The 20th Century setting works extremely well, both in terms of humour and within the context of the plotline. After all, why should angels and demons be confined to the past? Even the Four Horsemen of the Apocalypse have found more modern ways to wreak their havoc. Famine, for instance, has opened up a fast-food chain, dispensing burgers with no nutritional value, whilst War is running arms to the world's most notorious battle zones.

If you're a fan of Gaiman's Sandman comic, or Pratchett's *Discworld* novels, or if you just like an unusual story and a good laugh into the bargain, then *Good Omens* is well worth the cover price. But please remember the timely warning given at the start of the book: "Bringing about Armageddon can be dangerous, do not attempt it in your own home."

STEVE LYONS

HAVING IT OFF: A BONKERS GUIDE
- With Robert Llewellyn
Certificate: 18
(Spittoon Productions £12.99)

NOTE FOR SMEG HEADS: Before you write in and tell us that this is a video not a book, don't bother because we've noticed already. We've decided to review it on this page anyway!

The last people you would expect to know about sex are a group of rubber puppets created in a workshop. Yet, here they are to tell you everything you never wanted to know about sex and would never dare to ask. No rubber facsimile of a public figure is too grand to be left out of this video. They're all there from the Queen and John Major, to the Pope and Mary Whitehouse. Helping them out are several comedians in the form of Red Dwarf's Robert Llewellyn, Mark Thomas and Jo Brand.

The comedians don't actually appear with the *Spitting Image* puppets (unless you include Robert Llewellyn's encounter with a latex rubber version of a woman's nether regions), but do their own thing as inserts between sketches with the puppets. Robert has several little spots interspersed throughout the vided. The style is very similar to his Channel 4 spoof lecture *The Reconstructed Heart*, as he sends up the clinical sexual expert. He then demonstrates the points he makes in the talk, like the worst way to dispose of a used condom and the most inappropriate time to fart. It's very silly, but sort of fun. And yes, girls, he does expose his full frontal naked body.

The *Spitting Image* sketches themselves are just the sort of thing you would expect, amusing in places but mostly fairly base sexual humour that on the whole fails to be funny. However, it includes all the best puppets. I especially liked the Popa confessing his sexual thoughts to himself, and I still find the Mr Spock puppet amusing, even if he is having problems with his penis.

This video is certainly worthy of its 18 certificate. It's fairly disgusting and not my cup of tea, but if you like *Spitting Image* and cheap sexual jibes, or if you're just curious to know what Robert Llewellyn looks like in the raw, this video could be for you.

JANE KILLICK

STAR TREK: THE NEXT GENERATION - VENDETTA
by Peter David
(Titan Books £4.99)

I often wonder if it's actually possible anymore to read one *Star Trek* book before the next is pumped out. Not being the world's greatest fan of the series, I decided long ago that it wasn't worth the effort of finding out. However, I recently decided to make an exception. I did this for two reasons. Firstly, a number of friends had been recommending *Vendetta* to me incessantly. Secondly, Peter David writes a mean *Spectacular Spiderman*. As it turns out, he's just as good when it comes to writing prose.

Vendetta is the second giant novel in the *Next Generation* series. It deals with the return of the Borg, perhaps the most powerful threat the Enterprise D has ever had to face. At the time of the book's release, the Borg had only appeared twice on screen, most notably in the two-part story *The Best of Both Worlds* and *Vendetta* is a far better sequel to this particular story than the television effort, *I, Borg*. It's hard in any media to bring back such a near-omnipotent race, find another way of defeating them and yet still maintain their credibility. But, by the end of Vendetta, the Borg are the same unstoppable menaces that they were at the beginning. No mean feat in itself.

Those same friends who recommended *Vendetta* enthused about its excellent continuity. This book takes us back to Jean-Luc Picard's days at the Academy, revisits Dr Kate Pulaski (Beverley Cruther's replacement in Season Two) and ties in with an episode from the original Star Trek series, referring to numerous Next Generation episodes along the way. Knowing all this, I put off buying the book for quite a while. Having now taken the plunge, though, I can happily confirm that the continuity references aren't half so intrusive as they sound. You don't have to be an obsessive Trekkie to understand what's happening, but if you are, then you'll probably appreciate this book all the more.

Vendetta is everything that a *Star Trek* book should be and, indeed, it puts many of the television episodes to shame. If you're still trying to work out where to start on that ridiculously large mountain of Trek books and novelisations, then you could do worse than check this one out first.

STEVE LYONS

STAR WRECK: THE GENERATION GAP
by Leah Rewolinski
(Boxtree £2.99)

"Positively unauthorised unendorsed, unofficial and unintelligent!" is how this book describes itself and the truth in the final assertion is a guarantee of the first three. This is a book thick with jokes, wordplays and puns of all kinds, but one in which the humour turns out to be rather slight.

That said, there's plenty here likely to raise a smile in the reader, whether you happen to be a dedicated fan or just a very casual viewer of a certain US TV science fiction show. Barely a single cliché from the original *Star Trek* series or *The Next Generation* escapes the attention of the author of this book and there is at least one major first. Anyone waiting for the ultimate team-up of the old and new crews of the Enterprise, perhaps something we may see in *Star Trek VII*, need look no further than *Star Wreck: The Generation Gap* as Captain Smirk returns to action after 86 years in retirement, along with his old muckers, Mr Smock and the rest of the old crew. Following some wise investments, Smirk has acquired a controlling interest in Starfreak Command and, much to the chagrin of Captain Jean-Lucy Ricardo and his First Officer, Wilhelm Piker, he wants the U.S.S. Endochrine back.

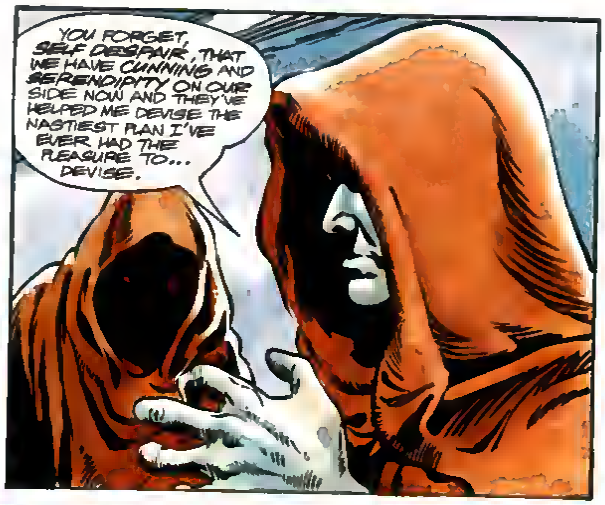
The conflict between the style of the two crews does produce some amusing moments, as Smirk can't resist the opportunity to 'pull' Deanna Troit and Piker is continually on the lookout for an opportune moment to strike a dramatic pose. Most of the lead characters are parodied quite accurately here and this is one of the book's chief successes. The trouble is (and after reading the last few sentences you may have noticed this already), the efforts made by the author to avoid ending up in court for breach of copyright make for a tedious succession of names and references that sound almost like their genuine *Trek* equivalents, but actually belong in a bad *Carry On...* film. Now, I don't know about you, but there's a limit to how many times I can laugh at names like Mr Snot or Ensign Flusher and for me it made this book, short as it is, quite hard going.

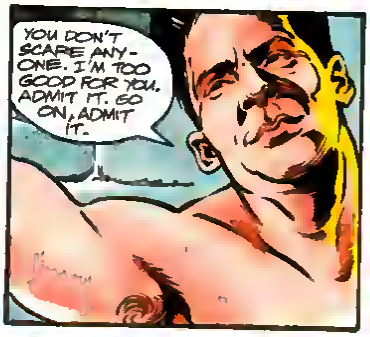
If you like *Star Trek* and you're in desperate need of something silly to read, it'll cost you less than three pounds to try this book for yourself, but my recommendation is that you save up a couple more quid and buy a proper *Trek* novel instead.

JOHN RATCLIFF

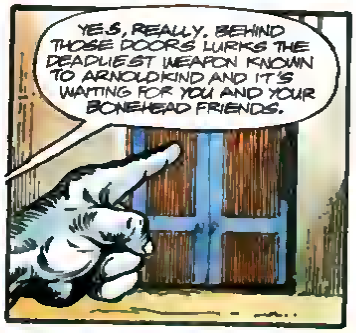
SCRIPT: Andy P & Tom EGLINGTON +++ ART: Glenn RIX +++ LETTERS: Woodrow PHOENIX

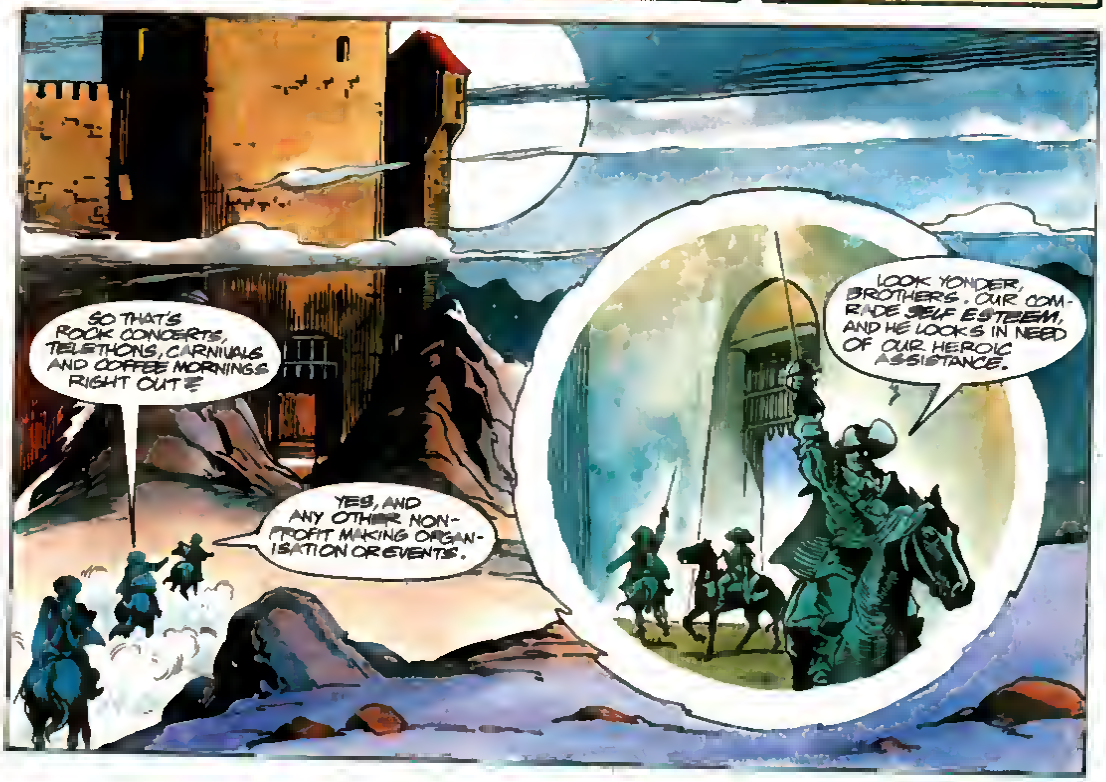
I DON'T UNDERSTAND, MASTER MISERY IS SULKING, WE CAN'T FIND LONELINESS AND PARANOIA DOESN'T TRUST US. AND NOW WE'RE GOING TO LEAVE OUR ONLY HOSTAGE OUT IN THE OPEN?

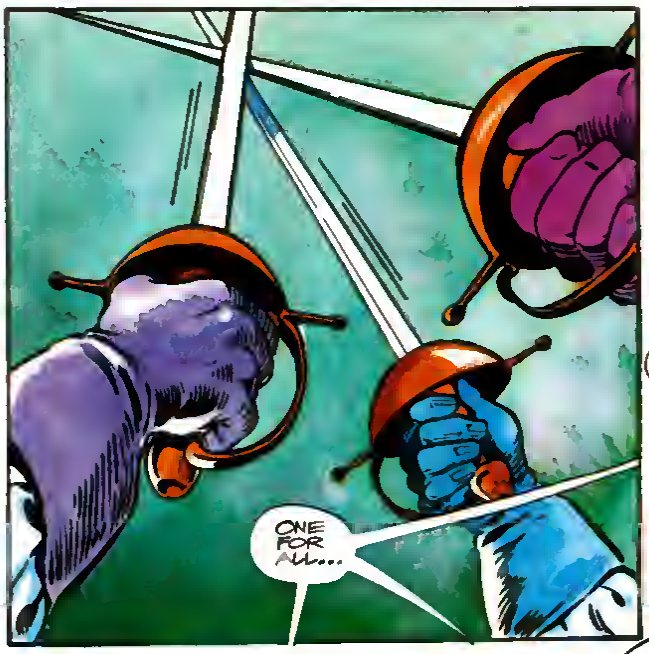

YOU FORGET, SELF DESPAIR, THAT WE HAVE CUNNING AND SERENDIPITY ON OUR SIDE NOW AND THEY'VE HELPED ME DEVISE THE NASTIEST PLAN I'VE EVER HAD THE PLEASURE TO... DEVISE.


YOU DON'T SCARE ANYONE. I'M TOO GOOD FOR YOU. ADMIT IT. GO ON, ADMIT IT.

AH, SELF ESTEEM. YOU THINK A LOT OF YOURSELF, DON'T YOU? WELL, LET ME REASSURE YOU THAT YOUR DOGGOING DAYS ARE OVER.
OH, REALLY?


YES, REALLY. BEHIND THOSE DOORS LURKS THE DEADLIEST WEAPON KNOWN TO ARNOLDKIND AND IT'S WAITING FOR YOU AND YOUR BONEHEAD FRIENDS.

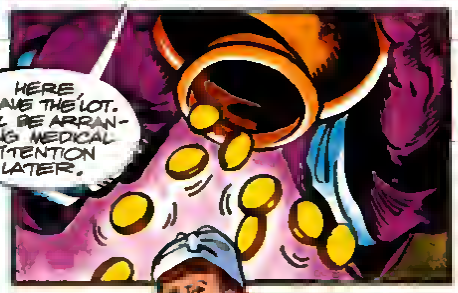

SO THAT'S ROCK CONCERTS, TELETHONS, CARNIVALS AND COFFEE MORNINGS RIGHT OUT?
YES, AND ANY OTHER NON-PROFIT MAKING ORGANISATION OR EVENTS.
LOOK YONDER, BROTHERS. OUR COMRADE SELF ESTEEM, AND HE LOOKS IN NEED OF OUR HEROIC ASSISTANCE.


ONE FOR ALL...

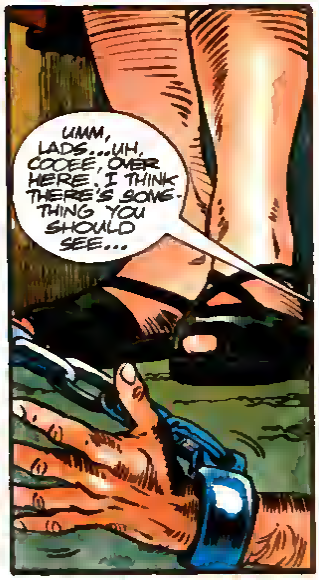
...AND ALL FOR YOURSELVES!

TAKE THAT YOU DISPOSABLE HENCHMEN!

FEEL THE TASTE OF VENGEANCE, FELLOW OPPONENT!


HERE, HAVE THE LOT. I'LL BE ARRANGING MEDICAL ATTENTION LATER.

PERFECT. JUST AS I PLANNED. NOW WE CAN RELEASE OUR SECRET WEAPON.


UMM, LADS...UH, COOEE, OVER HERE. I THINK THERE'S SOMETHING YOU SHOULD SEE...

ARNOLD? ARNOLD, WHAT ON EARTH ARE YOU PLAYING AT? YOU'RE A MESS!
MMM?!

... AND SO ENDS ANOTHER TYPICAL DAY ON A RATHER UNTYPICAL PSY-MOON!

DON'T SAY "CUT", SAY "PIZZA!"

Red Dwarf On Location

Covington Cross was a very expensive American/English co-produced medieval TV drama. It was a dismal failure, but it did Red Dwarf a favour by leaving behind one of its sets

The GELF village seen in the Series 6 episode *Emohawk - Polymorph II* actually stands in the grounds of Shepperton Studios, just around the corner from the sound stage where most of Red Dwarf is filmed. With a few added extras, it was transformed from a medieval village into a collection of huts belonging to a tribe of Genetically Engineered Life Forms.

Unusually for a television programme, it was the location that came before the script. "Yes, absolutely," affirms writer Rob Grant. "We wanted to use it in *Rimmer World* and the logistics wouldn't allow us to get round to it. We'd had the idea for a long time of them having to trade in this settlement where Lister's forced to stay."

The location filming comes at the end of a very long day for the crew and cast who have been in the studio most of the day. It has to be filmed outside at night where it is cold, dark and getting colder. In between scenes the cast put their coats on over their costumes in an attempt to keep warm.

For the first scene of the evening, Chris Barrie is so snug and warm inside his coat, he only remembers to take it off when he is prompted by the Floor Manager

The Floor Manager, Simon Wallace, has been the butt of many jokes during the making of the series It began when Chris Barrie started to do an impression of him.

The idea caught on and by the fifth week, all the cast are doing impressions of him. It has now come to the stage where nobody can be certain if it is Simon giving directions, or the actors mucking about. At one point Craig Charles proclaims the videotape is "running and stable" in his best Simon impression. "No, we're not!" cries Simon, as he has visions of the crew launching into a scene without the tape running.

Another hazard for film-makers, apart from the confusion generated by impersonating the Floor Manager, is planes flying overhead. Engine noise can ruin a take, and a passing aircraft is about the only thing that will stop the crew in their tracks. Robert Llewellyn says he just hopes the pilots don't mistake the film lights for landing lights!

The GELFs don't speak English, but language is no problem for the Dwarfers, because Kryten can translate. However, it is a problem for Robert Llewellyn, who has a fiendishly difficult script to remember. He jokingly remarks to one of the writers, Doug Naylor: "I've never complained about a line before, but a foreign language!" Somehow he and the GELFs manage to get the hang of the alien syllables for most of the evening.

Kryten's translating skills are needed so they can trade for an oxygen generation unit. One of the items Lister offers to the GELFs in exchange is a cigar, but on the first run through, the cigar doesn't look very impressive, so Craig Charles lights it with his cigarette lighter. He puts it in his

pocket ready for the next take, but when Lister reaches for the cigar, it is missing. It has fallen inside his overalls! Suddenly, Craig starts dancing around and delving inside his overalls for the cigar which is burning his skin!

With the cigar rescued from an encounter with Craig's private parts, they run through the scene again. This time, after they have made their initial trade and are following the GELF Chief to his hut, Craig calls behind him, "Cat, get the case!" The Director, Andy DeEmmoney, steps in ... "That's not much like the script," he says, but the idea of Cat having to struggle alone with the case is funny enough to get itself filmed.

The next scene is the big one - Lister's wedding. It ends with Lister's GELF bride carrying him off into her hut. Danny John-Jules takes one look at the size of the GELF and the size of the doorway and says there's "no way" they are both going to make it. Craig thinks he ought to discuss it with his wife-to-be and starts talking to one of the actors in GELF make-up, but it turns out to be the wrong one! "They all look the same, these Yetis!" Craig says and walks off in search of his real future wife. There are several elements to the wedding scene and all have to come together for the perfect take. The first time the bouquet is thrown, it lands on

Kryten's head. The second time, the Director senses things are not going perfectly and calls "hold it!", just as Kryten is going to throw a handful of confetti. But it's too late and bits of coloured paper float down over the happy couple. Each piece of confetti has to be cleared away before they can start the scene all over again.

The climax of the scene is the kiss between Lister and his wife. The GELF (who is actually Steven Wickham, a very large actor wearing a lot of make-up) throws her arms around her husband for a big snog. "I was coughing up a fur ball for about an hour afterwards," said Craig Charles later. "It was funny though, the first time I've ever kissed a guy." After the romantic embrace, Craig Charles announces to Chris Barrie, "We're french-kissing in show six." Chris's immediate reaction is to call "re-write", so maybe it is just as well Craig is only pulling his leg!

It's getting colder and later, but there are still two more scenes to film - when they approach and when they leave the GELF village through the forest. These are filmed close by on a piece of land that looks like a neglected, overgrown corner, but tight camera work makes it look like woodland. These scenes are saved until last because they don't involve the GELFs and those actors can go home.

The Dwarfers make their way through the woodland as the Emohawk flies above them. The movement of the Emohawk is simulated by a twig attached to a long pole which the effects man, Paul McGuinness, waves over the top of the actors. He has to reach up so far holding the pole that he loses his footing, over-balances and falls head-over-heels down the bank he was standing on. "That's the best effects shot all day!" quips one of the film crew.

While the filming is going on, a large pile of pizzas arrive from a local take-away. They represent a banquet to the bunch of cold and tired people hanging around an alien village at gone 11 o'clock at night. Some start to tuck in as the cast are still performing in front of the camera, but they've spotted the pizzas too, and are anxious to finish the scene. Robert Llewellyn instructs the Director, "don't say 'cut', say 'pizza'!"

One of the film crew produces a gas fire from somewhere (I'm not kidding!) and everyone gathers round it during the pizza break. Even Robert Llewellyn, who normally finds it difficult to eat because of his mask, wraps up pizza portions into little balls and crams them into his mouth. He claims that in the scenes filmed after the pizza break, you can actually see pizza juice running down his chin!

"They all look the same, these Yetis!"

Before the evening is over, Kryten has several more speeches including the GELF language. He is given a helping hand by having some of his lines written on boards., but at one point Robert realises he has called the tribe by the word that is supposed to mean "blessed". It would take up valuable time to re-film the scene, so they decide to swap the names round and within the space of minutes the tribe become the "Khankhset" instead of the "Kinitawowi".

The mix-up might have something to do with the shots of rum which were being passed around the crew to keep everyone warm. "I'd just had a drink of tea with rum in it and I don't drink, so I was completely pissed," Robert Llewellyn confessed afterwards. "It's actually much easier being Kryten when I'm absolutely sozzled, I mean I can't do the walk or the lines or anything, I didn't know what was going on."

The final scene of the night is where the Dwarfers approach the village carrying the chest. They have trouble carrying it because it's very heavy and as soon as Craig picks it up, the handle breaks off. The only way he can pick it up now is to hold it from underneath.

As they walk through the forest, an arrow flies out of the woodland and lands in the chest. This is a trick shot where everything has to be recorded backwards. The arrow is stuck in the chest with a wire attached to it, then somebody behind the camera yanks at the wire, which pulls the arrow out of the chest. When the tape is run backwards, it appears they have been shot at. It takes several attempts to make the arrow look convincing, but once they've done it, "it's a wrap!"

By the time the crew start to pack up, it is midnight. It has been a long day, and if it hadn't been for the pizzas, the gas fire and a shot of rum, some people may not have made it to the end.

WORDS & PICTURES: JANE KILLICK

ADVERTISEMENT

1994 CALENDARS

CARLTON MAIL ORDER LTD, PO BOX 200, WOKINGHAM, RG11 1ZY

The renge of calendars ere poster size, e large 420 x 300 mm, pnnted in colour with e different picture on each of the 12 pages. Eech calendar is shrink wreppad end makes e suparb gift, it will brighten up any room or office. In the shops you might pay as much es seven pounds but from us each calender costs only £5 plus P&P

GIFT IDEAS..... OVER 50 DIFFERENT CALENDARS TO CHOOSE FROM

FILM	Mel Gibson	Schwartzenegger	Eric Clapton	Guns 'n' Roses	New Kids	Rolling Stones
Kim Bassinger	Marilyn Monroe	Steven Segal	Cliff Richard	Jimi Hendric	Nirvana	Roxette
Kevin Costner	Eddie Murphy	Sharon Stone	The Cure	Michael Jackson	Pearl Jam	Scorpions
Cindy Crawford	Nick Nolte	Patrick Swayze	Depeche Mode	John Lennon	Pink Floyd	Sex Pistols
Tom Cruise	Luke Perry	Claude Van Damme	Dire Straits	Madonna	Prince	Skid Row
Daniel Day-Lewis	Michele Pfeiffer	MUSIC	The Doors	Bob Marley	Public Enemy	Springsteen
James Dean	Jason Priestly	AC/DC	Elvis	Metallica	Queen	TAKE THAT
Michael J Fox	Julia Roberts	Bon Jovi	Faith No More	George Michael	Red Hot C Peppers	Tina Turner
Richard Gere	Mickey Rourke	David Bowie	Sam Fox	Morrissey	R.E.M	U2

IF YOU DO NOT WISH TO CUT THIS MAGAZINE SEND YOUR ORDER ON A PIECE OF PAPER OR PHOTOCOPY

SEND TO CARLTON MAIL ORDER, PO BOX 200, WOKINGHAM, RG11 1ZY.

Please send me the following calendars.

_____

_____

NAME _____

ADDRESS _____

TOWN _____

COUNTY _____

POST CODE _____ FLEET/RC37/2

METHODS OF PAYMENT. You can send a £5 note per calendar **(postage is free if you pay this way).** Or 20 unused 1st class stamps per calendar **(postage is free if you pay this way).**
Or a cheque (PLEASE PUT YOUR ADDRESS ON THE BACK) or postal order for £5 plus 75p p&p (total £5.75 per calendar) made payable **CARLTON MAIL ORDER LTD.** Sorry no credit cards or C.O.D.

IMPORTANT

Please note orders take between 7 to 28 days to arrive. If you order more than one calendar they may not arrive together. THIS OFFER ENDS DECEMBER 31ST 1993 Sorry UK & CI orders only

For extra safety cash or stamps should be sent recorded post.

Please ask parents permission before ordering.

Co reg 2762075 (Carlton M/O Ltd, Euro Bus Centre The Hythe, London NW9 5AE)

YOUNG FLIBBLE 1

Once upon a time there was a Psi-Moon.

Its inhabitants were a happy people who thought only good thoughts.

The resulting mindscape was one of idyllic fairy tale woods, sunlit glades and contentment.

Almost.

For in the woods there lived a humble woodcutter and his wife...

ALL I WANT IS A LITTLE BABY OF MY VERY VERY OWN

BUT WHAT CAN WE DO? WE'VE TRIED EVERYTHING!

GLADE OF HAPPINESS

CHOP!

Then one day their prayers were answered...

LOOK, HUSBAND! THE PSI-MOON HAS SENT US A BABY!

A BABY? I THINK YOUR BRAINS ARE SCRAMBLED WOMAN! THERE'S NO WAY OMLETTING THAT THING IN OUR HOVEL.

But the wife insisted, despite her husband's pun, so they took it home and incubated it...

YOU'LL MAKE US A BLOODY LAUGHING STOCK, Y'DAFT LUMP!

SSH! NOT IN FRONT OF THE BABY!

And one day their patience was rewarded...

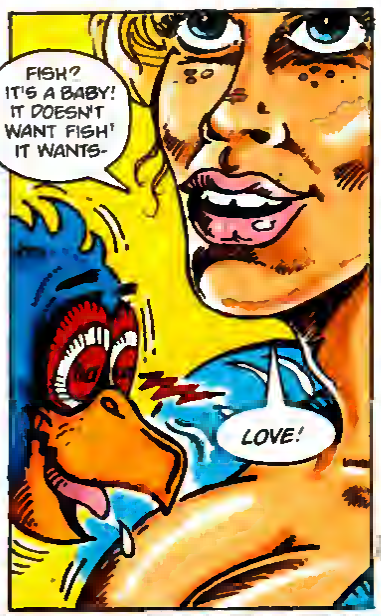
HUSBAND, COME QUICK! OUR BABY'S HATCHING!

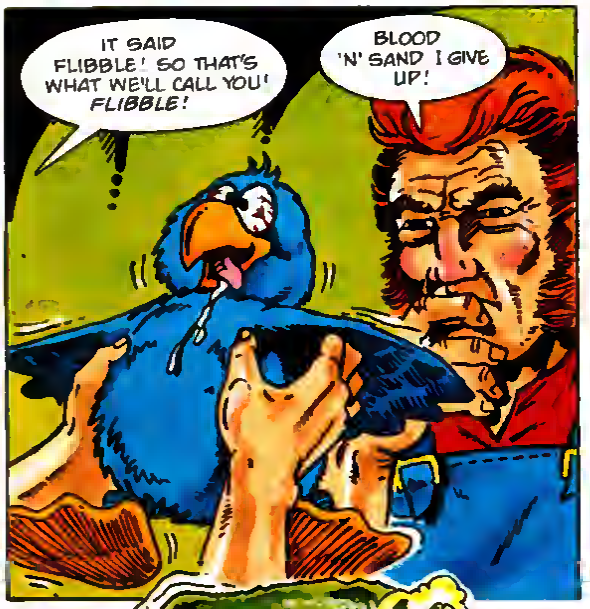
CRA-ACK!

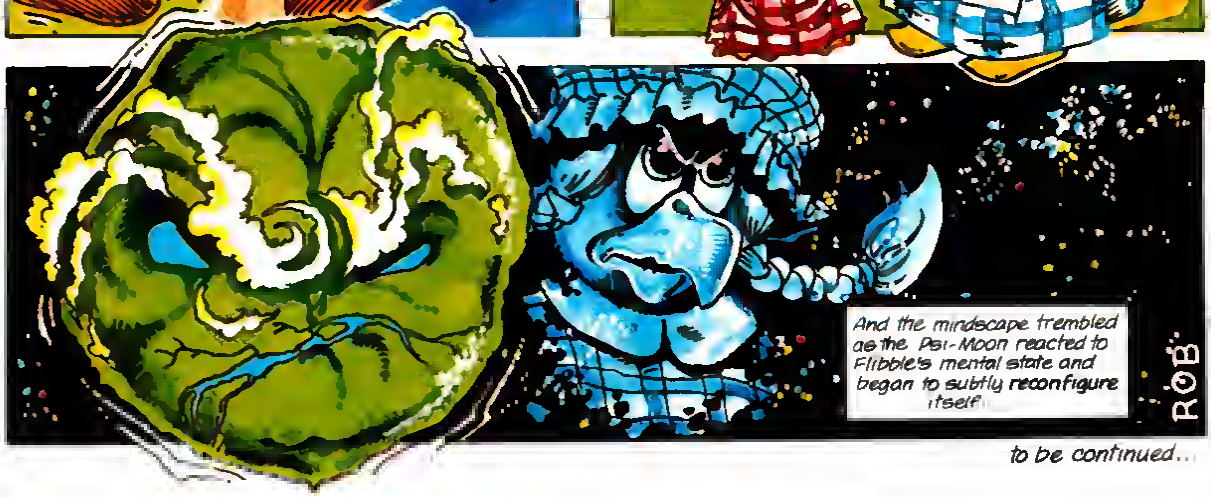
BABY? IT'S A BLOODY PENGUIN, WOMAN!

AAAH! MY VERY OWN BABY! LOOK, ISN'T IT CUTE!?

SCRIPT: Pat KELLEHER +++ ART: Rob SHARP +++ LETTERS: Elitta FELL







to be continued...

RIMMER'S RECORD

Hello, out there. If you're reading this, then you're probably an alien lifeform. I expect you have six breasts and five eyes, and a skin hue resembling that of the Incredible Hulk. You might even possess other, indescribably alien features, such as a nose on the top of your head or a mouth in the middle of your back, or something equally fantastic and *alienesque*. And you've also, no doubt, used your amazing telekinetic powers to salvage this, my own personal diary, from the pulverised remains of our Starbug vessel. Let me explain why:

Well, obviously, Starbug hasn't quite been pulverised yet... else I wouldn't be standing here, dictating this now. It's only a matter of time, though. You see, we're heading full-tilt through space in an attempt to catch up to the mining ship Red Dwarf. We've been separated from our parent ship for quite a while... several hundred years by my watch as a matter of fact. Call me a pessimist, but I'm beginning to think we might never see it again.

Of course, it's all the fault of those other three. I'm trapped on a ship full of smeg heads, none of them capable of so much as sneezing correctly without instructions from yours truly. Firstly, there's the Cat, a mutated moggy with a clothing fetish, who spends most of his time either sleeping or preening. Absolutely no use to the mission whatsoever, the best thing we could do with him is to throw him in the airlock and jettison him into deep space. It'd be a kindness - for the last three weeks, he's been keeping us awake nightly with the most cacophonic screeching I've heard since I destroyed Lister's Rasta Billy Skank tapes! He's pining for his suits, of course - when we left Red Dwarf, we expected to back in twelve hours or less, so the Cat brought only four or five outfits to keep him company.

Kryten, at least, is a bit more useful - that is, so long as you want your shirt ironing or the lavatory disinfected. In an actual combat situation, this plastic moron is about as lost as a wrestling enthusiast in a library. It's a good job I'm around to take charge, although I sometimes detect a little dissension in Kryten's manner. If I ever confirm that "smeeee-heeee" means what I think it does, then I'm slapping a charge on him immediately.

MIKE VAUGHAN

I've saved the worst until last. Dave Lister, last survivor from the missing, presumed dead planet earth... though I must stress right away that he by no means deserves to be. We're talking here about a man who's greatest contribution to civilisation is the invention of the curry-flakes breakfast cereal; a man who snores like a buzz-saw grinding through metal; whose body odour resembles nothing more than the inside of a peanut packet and whose underpants are a whole new kind of lifeform, probably several steps further up the evolutionary scale than he is. Please, please, do not judge the human race on this one remaining specimen, there are shredded bits of plankton drifting on earth's oceans who deserve that honour more than Lister does!

All I can say is, thank God for me; to say I'm the only half-decent, remotely useful member of this crew of clapped-out delinquents is the understatement of the millenium. Despite the cruel fate that has reduced me to hologramatic status, it's invariably old Rimmsey here who has to pull the fat out of the fire. I'm also the only person with any sense of responsibility, hence the fact that a record such as this one has been left unvoiced until now. My recent acquisition of a hard light body has enabled me to attend to such matters myself, and I feel it important that, when Lister and his cronies do finally succeed in reducing us to space dust, there remains at least some permanent record of our presence in this life.

I will continue, then, to update this log in the months and years to come. I hope it will prove useful to your race's historians, particularly should any of them consider documenting, say, my own not inconsiderable contribution to history. For that reason, I will try my very best to put across as completely accurate and utterly truthful a picture of events as I am able.

This is Space Adventurer Rear Admiral Lieutenant Arnold Jonathan Rimmer, Esq, B.S.C, S.S.C., Commander-in-Chief of the Space Corps vessel Red Dwarf, signing off for now...

TRANSCRIBED BY STEVE LYONS

TONGUE TIED & TAPED!

The Making of a Pop Promo...

WORDS AND PICTURES: JANE KILICK

Not in living memory has such an ambitious project been produced on such an unambitious budget. Everyone on the project has given up their weekend to be involved in Danny John-Jules's *Tongue Tied* video for free - from the cameraman and the producer, to the twenty-or-so models enticed down at the promise of stardom, and, of course, the Red Dwarf cast. Kryten and Lister in the shape of Robert Llewellyn and Craig Charles have turned up not entirely sure what they're going to do.

"Craig's going to be very miserable," jokes Robert, "because Danny's the Director, so we need to give Danny an enormous amount of unpleasantness."

"We're going to be petulant," adds Craig.

"Stroppy," Robert agrees. "I'm going to be the major prima-donna..." he becomes semi-serious for a second. "No, we'll be very nice and all love each other."

It's five years since Danny first performed *Tongue Tied* with his fellow Dwarfers in the second series of Red Dwarf. In the space of those five years, the song has refused to die. "Ever since I did it, most of the letters I ever got, nearly every letter asked about *Tongue Tied*," says Danny. "The kids really wanted *Tongue Tied*, I'm not doing anything that they really didn't want to see."

In the 90s version, Danny is once again playing the Cat from Red Dwarf, and he is joined by a female cat, Kit, played by model Vanessa Morris. Every time he tries to speak to her, he just gets tongue tied. "It's the same thing, really," Danny says about his new video. "It's still set in a dream which is the way it was originally done."

The main *Tongue Tied* video being made for the likes of *Top of the Pops* is one of several dream sequences being especially recorded for the longer version available in the shops. In it, Danny plays several characters, as the story moves from bits of drama into music.

Kit (Vanessa Morris) and Tabby Ranks (Danny John-Jules) get close on video!

Those cats sure know how to move!

One of those music sections, a ragga version of *Tongue Tied*, is being recorded in the morning before the main promo. Danny starts the day by having a friend of his, who just happens to be a barber, shave his head. He carves the word 'Tabby' into the back of his hair and turns him into 'Tabby Ranks'. "He's basically dreaming that he's a big ragga star," explains Danny. "It's kind of like a *Top of the Pops* kind of feel. You've got a lot of the ragga artists that are on *Top of the Pops* now and Joe Public's at home saying 'what is he saying?' but they just know 'Tease me, tease me, tease me' or 'shabba'."

There's a lot of pressure on Danny's shoulders because he is not only performing, but directing as well. "I'm nervous as hell, you know," he says. "There's a lot of people [and I have] to keep everybody's expectations up."

It only takes a couple of hours to film this with Danny performing on stage with a ragga band, models, a load of children (mostly his relatives) and Vanessa. Next, it's onto the main job of the day, the *Tongue Tied* promo video itself.

Everyone, apart from the backing vocalists in the Tongue Tied video, is a cat. As Kit, Vanessa has a pair of pointed teeth to match Cat's teeth, but the models and dancers who are also cats don't have any Cat teeth, so Danny instructs them to keep their mouths closed.

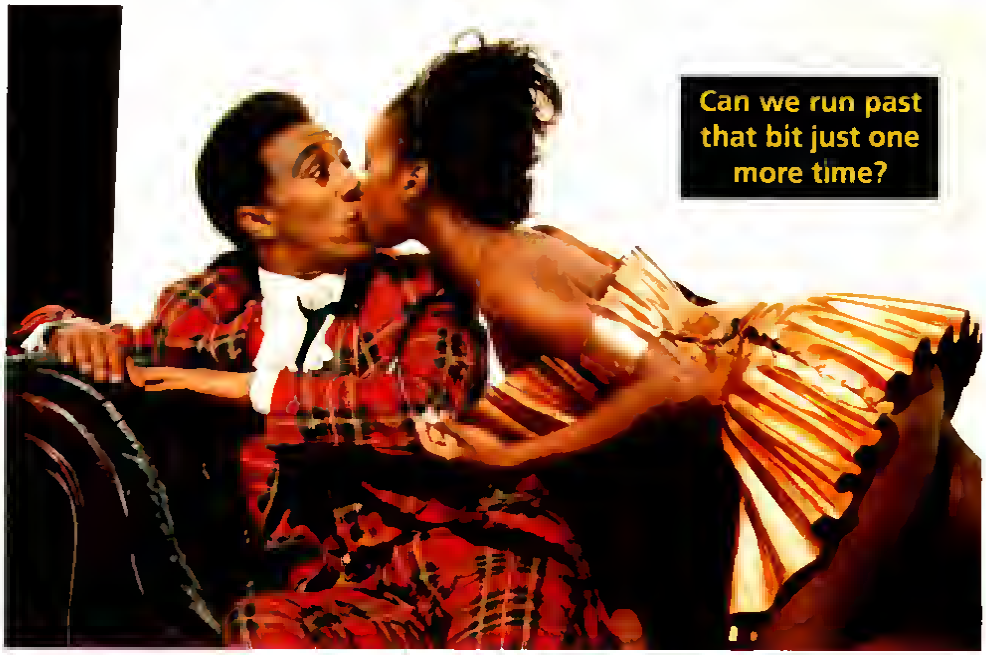
After Danny has done his thing with the models on stage, the other members of the Red Dwarf cast wander into the studio. Robert Llewellyn and Craig Charles are wearing dinner jackets and bow ties, which they claim make them look like sad accountants at a rotary club. Clayton Mark, meanwhile, is transformed into Elvis Presley by getting into his black leather gear.

The three of them have come in to see the scene where Kit kisses Cat. They agree with Danny that there is something not quite right with the shot and he'll have to kiss Vanessa another twenty times before getting it right! Craig, meanwhile, is complaining that he still hasn't heard the song. Danny's adamant he sent him a tape to listen to, but all the postman brought was a lyric sheet.

Craig and Robert were first approached by Danny about being in his video ages ago when the project was first conceived. "We said if it comes off we want to come and be in it," says Craig. "We've always wanted to be like the Rolling Stones. And I only heard last night that I was required on set at 4 o'clock this afternoon."

Clayton Mark also received a phone call out of the blue, two years after playing Elvis Presley in Red Dwarf IV. "He called me and said 'do you remember me?' and I said 'no' and he said 'I was on Red Dwarf' and I said 'oh yeah, I remember you' and I said 'it would be a pleasure to work with you, because the guy is such a nice guy'."

The filming is not running quite to schedule so they have to wait while Danny films another section, which is probably the most beautiful sequence in the video. Cat and Kit are both dressed in white for the middle-eighth where Cat begs Kit to listen to him. The starry backdrop for this is made out of a huge black drape with small light bulbs set into it, so everyone has to be



Can we run past that bit just one more time?

very careful walking on it. "Don't tread on the bulbs!" the Producer warns the models just as they are about to take their places.

The other thing that could spoil the look of the set, apart from crushed bulbs underfoot, are dirty footprints over the carefully sweeped black floor. During the afternoon, several people are shouted at when they inadvertently walk onto the set before wiping their feet.

Between them, Danny and the choreographer explain to the girls how they want them to move. For this sequence Danny is wearing the Cat's black and yellow tiger-striped coat, but before the cameras roll he takes it off and so it never appears in the video. The middle eighth section is filmed twice over in the space of a few minutes before Danny rushes off to change into Duane Dibbley for the backing vocals section.

"Because it's a dream sequence, the Cat has dreamt up his own backing band," Danny explains. "The backing vocalists are quite a strange mixture, Elvis, Robert Llewellyn - not Kryten, you notice that, Robert Llewellyn - and Craig Lister, who's a bit half and half, half Lister half Craig."

The original idea was to have Robert Llewellyn in his Kryten make-up, but events conspired against this. "I think there was talk of that, but I begged," says Robert who finds the latex rubber mask very uncomfortable. "Plus I think there genuinely isn't a mask around at the moment because they've auctioned some."

The foursome enter the black arena after carefully wiping their feet to work out their backing routine. Danny decides the most efficient way of doing it is to rehearse each section, film it, then go onto the next one.

They decide to rehearse to the music, but as soon as the playback starts, Danny stops it again. "Hold on," he shouts, "no, no, no!" He tells them not to start at the very beginning, but where the vocals come in. Robert, meanwhile, is still dancing to the beat and clapping his hands. "Once I got the rhythm I've got to keep going, I can't stop," he says.

Robert clears his throat before going onto the next bit, right into Craig's ear. "Can you do that a bit louder, Rob?" Craig asks him as he tries to unblock his eardrum with his finger, "I'll just wipe the sputum out of my ear," he comments.

With the first few backing vocals sorted out, they're onto the chorus. They work out a simple movement to accompany the point where the backing vocalists sing "tongue tied". As they sing the words, they have to bring down their hands. With that sorted, they decide to film it, but as Clayton, Danny and Robert all bring their hands down, Craig brings his hands *up* instead. They stop the filming as everyone collapses into laughter. "It's supposed to be *me* doing it wrong," says Danny through his Duane Dibbley teeth.

The next part for the backing vocalists to sing is "whenever you are near me" and they devise a sweeping arm movement to go with it, but when they go for it, Robert just stands there as Clayton, Danny and Craig all move their arms in time with the music. "I can't work this out," says Robert. "Just follow Dan," Craig suggests, and demonstrates. They then alternately try out the arm movement until they are getting in each other's way. Meanwhile, the crew are trying to get on with the next bit, but Craig and Robert are laughing too much. "I'm sorry, we're having a laugh," Craig says in between giggles.

Robert Llewellyn clearly wasn't destined to be a dancer as he has trouble with another move later on. He just can't seem to get the sexual thrusting right on "reproductive system, baby". Every time they do it, Robert is out of time. "What would you do if a girl was here?" Danny asks. "I'd go out and apologise," Robert jokes. The others show him how to do it three times before he finally gets the hang of it.

Then the cameras film the four of them individually before they all go home to give everyone's laughing muscles a good rest.

By the end of the day's shooting, it is clear that the video is going to look great, and most people had a real giggle making it. It now just remains for everyone to keep their fingers crossed that *Tongue Tied* is a hit.

"I think it's gonna be awesome," says Craig. "You can wait and see, but I hope it does well because Danny's put a lot of hard work into it, so I hope it all goes well for him."

"I hope so," agrees Robert. "The music industry is even more of a mystery to me than the television one, so I have no idea how it will happen, but I hope it does. I mean, I think the video will be great. I can't wait to see that."

Alright... does *anyone* know the actions for this bit?

NEXT MONTH: WHAT ARE JUDGE DREDD AND 4 HOLLIES DOING IN DANNY'S VIDEO?

YOU'RE SURE TO BE TONGUE TIED IF YOU WIN A NIGHT OUT WITH THE CAT!

1st Prize:

A day out for 2 with Danny John-Jules PLUS - a set of Red Dwarf 1 videos, a Red Dwarf Omnibus (signed by Rob Grant and Doug Naylor), a Duane Dibbley T-shirt, a Red Dwarf Talking Book and a complete set of the Red Dwarf Smegazines!

2 Runners-up Prizes:

All the above, apart from Danny himself!

SPECIAL BONUS COMPETITION!

Just in case you were feeling a bit left out because you've already entered our main "WIN THE CAT" competition, we've put together another competition exclusive to readers of the Red Dwarf Smegazine. Danny John-Jules has kindly put aside 25 copies of the special club mix of his Tongue Tied single for us to give away to people who can answer the following question:

Who played the part of Elvis in Meltdown and in the new video for Tongue Tied?

The club mix of the single is not available in the shops and each one will be individually autographed by Danny himself, so if you're very lucky you'll be the winner of a true Red Dwarf collectors' item. To enter, send your name address and answer on the back of a postcard (by 14th December, the closing date) to:

CLUB MIX COMP
Red Dwarf Smagazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

COMPETITION RULES: Employees of Fleetway Editions and EMI may not enter. The closing date is 14th December 1993 and entries received after that date will not be considered. The judge's decision is final, no correspondence will be entered into. Winners will be notified shortly after the closing date, a list of winners will be published in a future issue of the Red Dwarf Smegazine.

Danny John-Jules's single is out at last end to celebrate the fact, along with EMI we're running the most smegtastic Red Dwarf competition of all time - not only can you win a pile of Red Dwarf goodies, you can actually win a fantastic day out for yourself and a friend with the Cat himself... Danny John-Jules! Faithful readers had the opportunity to enter last issue, but for anyone who missed issue 6, we're giving you another chance! All you have to do is answer two musical Red Dwarf general knowledge questions, the first of which is:

What was the name of the pop band Dave Lister used to be a member of?

The second question can be found on the sleeve of Danny's Tongue Tied single. You also have to collect both of the special TABBY TOKENS before you send in your entry - token number two is on this page, but token number one is on or with the single.

When you've got both tokens (NUMBER ONE from the record and NUMBER TWO from this or last issue) and the answers to both questions, put it all in an envelope with your name, address and a daytime telephone number and send it to:

TONGUE TIED!
Red Dwarf Smagazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU
(Closing date: 14th December 1993)

CODE	DESCRIPTION	M	L	XL	PRICE	TOTAL
2806	Kryten Sex T/S				£9.00	
2814	Starbug Allover Print T/S				£15.00	
2779	Smell Good Black T/S				£9.00	
2771	Duke of Dork Black T/S				£9.00	
2563	Rimmer Black T/S				£9.00	
2562	Twat It Black T/S				£9.00	
2554	Jake Bullet Black T/S				£9.00	
6720	Leather Sleeved Jacket				£90.00	
0197	Smeg Head Black T/S				£9.00	
2539	Binary Black T/S				£9.00	
3323	Embroidered Baseball Cap				£10.00	
Post and Packing						
Up to £16.00	£1.00					
Between £16.00 and £25.00	£1.90	Cost of Goods				
Between £25.00 and £75.00	£2.50	Postage				
Over £75.00	£4.00	Total Enclosed				

I enclose cash/cheque/Postal Order made payable to NETWORK LTD for £

CHEQUE NUMBER ON REVERSE

Please charge my ☐ VISA ☐ ACCESS

Card No. _____

Expiry Date _____

Name _____

Address _____

Postcode _____

Telephone _____

Send to NETWORK LTD. P.O. BOX 10, London SW19 3TU

Please allow 28 days for delivery

CREDIT CARD HOTLINE

081-540 5545

Six 1½ Hour Cassette Tapes Read by Chris Barrie

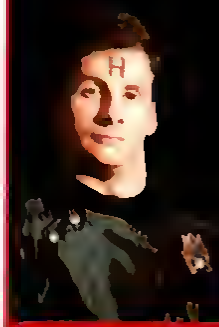
Red Dwarf

Infinity Welcomes Careful Drivers

At last, smeggies everywhere can listen to the amazing Grant Naylor best seller on tape!!

'Read and characterised by Chris (Rimmer) Barrie, this talking book charts Lister's drunken departure from Earth, his first encounter with Rimmer, Kryten, the Cat and Holly, and their subsequent adventures aboard the RED DWARF!!'

Brought to you unabridged on six high-quality cassettes, just listen to Chris Barrie as he brings this book live into your living room, car or walkman.



You will also hear 6 variations of the Red Dwarf TV theme tune, especially re-recorded by Howard Goodall!

STOP PRESS: Special offer to RED DWARF Smegazine readers.

This Unabridged Collection would normally retail at £25.99, but Mike Butcher (the bruiser who edits this mag) has twisted our arm and persuaded us to offer it to readers at a mere £19.99 (including post and packaging).

Please send Name & Address with cheque or P.O. to: Laughing Stock Productions, PO Box 408, Battersea, London SW11 6JJ.

THE SPECIAL EFFECTS

Part One: THE ASTEROIDS!

SPECIAL EFFECTS SECRETS REVEALED: Peter Tyler cunningly disguises the tell-tale wires which hold the asteroids up with a few puffs of black paint!

Entering the BBC Special Effects Workshop in West London is like going into another world. After passing through a maze of corridors, you enter a room housing giant gnomes, toadstools and other bizarre objects from long-forgotten BBC shows. The workshop itself smells of glue and paint and is a hive of model-making activity. Dotted around the room on desks covered in obscure-looking pieces of plastic are members of the Red Dwarf effects team, all engrossed in building spaceships.

Further into the building lies the model stage where all the sequences set in space and on alien worlds are filmed. Inside, Starbug is suspended on wires in front of a black back-drop. The black cloth is covered in tiny holes and when lit from behind through a white sheet of paper, it turns into a starfield. The sprawling nebulae are actually white paint sprayed onto the cloth and lit from the front by coloured lights. When the coloured lights are switched off, the nebulae disappear.

In previous years, each element of a sequence would be filmed separately and then merged together using a process called "matting". This would usually involve the camera making all the movements to simulate travelling through space, as opposed to moving the ship. But that method has been scrapped for the effects shots in Red Dwarf VI, as cameraman Peter Tyler explains: "We're doing everything in one go, we're not matting anything at the moment. Whereas before we used to shoot a spaceship against black, make a travelling mat of it and then put the stars on separately. That takes much longer. What we're doing now, we're doing everything in front of this star backing, and hanging the models on wires."

The reason for changing the method of filming is down to Red Dwarf's tight budget and schedule. There are more shots to film for Series 6 and a limited

Nick Kool hangs his spaceships out to dry... a delicate task!

amount of time. "It's about twice as much this year and half the money," says Peter. "We spent 34 days shooting last year and this year so far we're 15 days in, which is half the time. But we will go to about 25 days I reckon, which is 10 days less. So it is less - less time, less money, more shots."

Although the sequences look dramatic on screen, they appear very different when they are being filmed because everything is done very slowly. For most of the shots, the camera is run at around 4 frames per second, as opposed to the normal running speed of 24 frames per second. The camera and the crane, which holds the model Starbug, are both controlled by a computer. A program determines how both of them will move during a sequence, to create the shot.

Using wires may save on filming time, but they cause an additional set of problems. The wires can sometimes shine under studio lights, which would spoil the illusion of being in space and ruin the shot. This is solved by Peter Tyler's little pot of magic paint. Any time he spots one of the wires shining, he approaches it armed with the paint pot and sprays mat-black powder paint onto the wires, which will hopefully disguise them.

The other problem is that wires wobble. If the spaceships are wobbling when they are filmed, especially when filming so slowly, it will look shaky when it is played back at the correct speed. Peter denies this alternative method of filming will affect the quality of the special effects shots. "No," he says definitely. "It's more difficult. We're still using motion-control, we're using a computer to run the axis which moves the model on its wires, but as you've seen, we've had a lot of problems with getting the wires to settle out, stop swinging about, so that's slowed us down a bit." Each time a shot is set up, they have to leave the model stage to let the wires settle down. This means they get more tea breaks, but it is a frustratingly slow process.

In the sequence where Starbug is flying through an asteroid field, even more wires have to be employed. The small rocks, made out of painted polystyrene, are thread onto wires suspended between two poles, like a washing line, while some of the larger asteroids in the foreground are stuck onto poles.

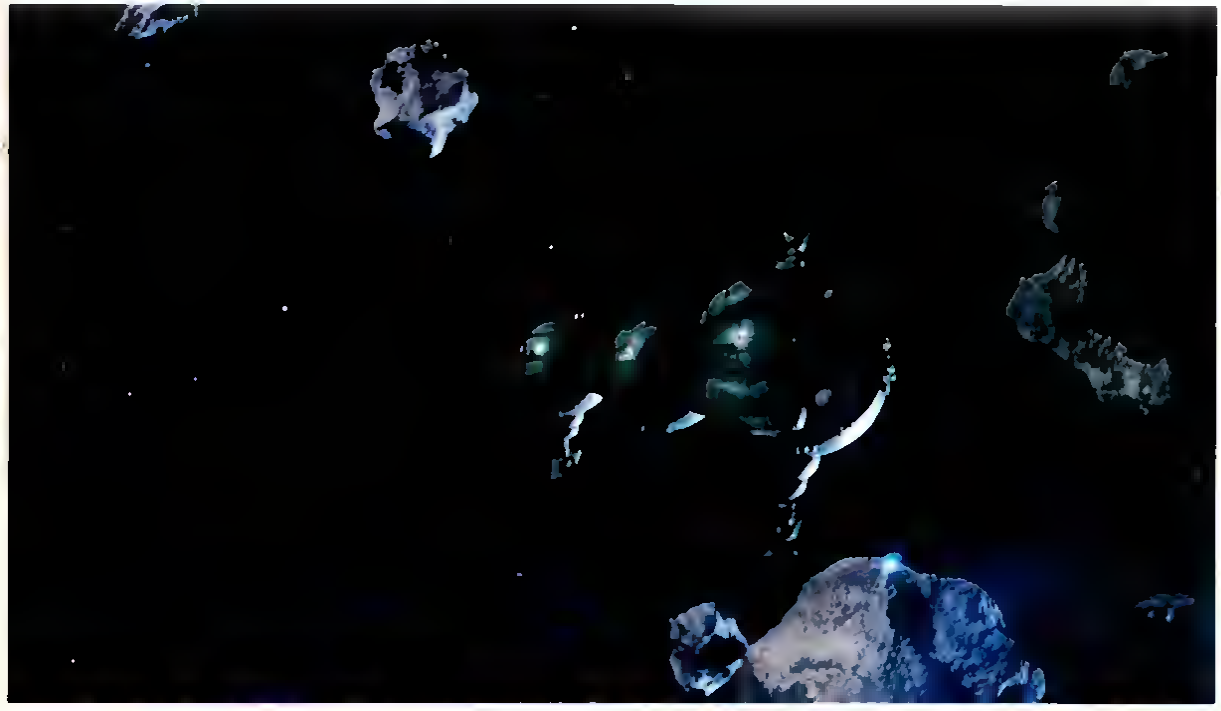
It has taken Peter Tyler and his assistant, Colin Watkinson, about a day to set up the asteroids before any filming can begin, which is indicative of how much work goes into creating an intricate shot like this. "It's all more complex this year," says Peter. "Like, this shot is just ridiculously complicated. When it ends up on screen they'll probably use about four seconds of it. It's taken us nearly a day to do it, but it's in the script so you've got to do it."

Even though the process of turning a few words of description in a Red Dwarf script into something which will be shown on screen is time-consuming, it represents only a fraction of the time companies like George Lucas's Industrial Light and Magic (who have produced effects for everyone from *Star Wars* to *Star Trek: The Next Generation*) would take to do a similar shot for a feature film. "We couldn't do it any other way," insists Peter. "The traditional way, the ILM way of doing this, is to shoot most of those asteroids separately and mat them all together and spend a couple of weeks doing one shot, but we're not ILM, so we can't do that."

The sequence where Starbug travels through the asteroids is filmed several times to make sure they get the shot in the can, but the number of times they would normally film a sequence varies, as Peter explains: "It depends how much it wobbles!" he laughs. "If it doesn't wobble at all we just do one, if it looks like it's wobbling we do another one to try and make it better."

After they finish filming one sequence, the model stage has to be re-set for Starbug to be filmed flying through a different part of the asteroid field.

Peter Tyler sets up his camera - those asteroids look far less realistic when you see them stuck on poles, don't they!?



Fortunately, this doesn't take too long as it just involves moving the asteroids around a bit and changing the camera angle.

The shot description in the script is: "a tiny Starbug flies between a group of asteroids, all with wrecked spacecraft embedded in them", however the budget doesn't stretch to building several spaceships specially for one tiny shot. Most of the ships are more famous for appearing in other things and have been borrowed from other places, notably Peter's private model collection. One of the model ships is from *Aliens* and was made from "a really nasty kit". *Star Trek* fans may be able to spot a Klingon ship in the background. And other eagle-eyed viewers may recognise a ship from *Space 1999*. According to Peter, the large ship in the foreground has been knocking around for ages. "That's been used on all sorts of things," he says, "*Blakes 7* originally, and *Doctor Who*." A less-famous ship suspended from a wire at the back was designed by Peter himself for a film he made at college. And the ship embedded in the asteroid near the camera? "That's a bit of the Klingon ship," he admits, "a bit that broke off!"

"That's a bit of a Klingon ship that broke off!"

As Peter is making the final adjustments to the asteroids and spaceships, he hits his head on one of the wires. All the polystyrene rocks and plastic spaceships start bouncing around like a collection of washing lines in a gale-force wind. It will take a long tea break before they settle down again!

For the beginning of this shot, Peter puts Starbug very close to the camera so it starts very large in the frame, before blasting off into the distance. He says he would have liked more freedom to film intricate and interesting shots, but that hasn't been possible this year. "I had intended to have more dramatic angles of Starbug going into the asteroids. Starbug would have been bigger in frame at the start and had more depth, but it's just so much time to rig, which is time we haven't got."

The Starbug being filmed among the asteroids is medium-sized, and one of a collection of five. As well as a second medium-sized ship, there are two bigger models for closer shots - one of them is used for crashing. There is one smaller one which is used for long shots where Starbug has to look really small, but Peter insists you can't tell they are different once they are on film. "They're all identical," he claims.

The medium-sized model is also more versatile. For an overhead shot, it is just suspended on its side from a couple of wires. The larger models are too heavy for that sort of thing, as the wires find it a strain even at a normal angle. Peter supervised most of the shots that involved the larger model by walking behind it just out of shot. This saved a lot of heartache during the early stages of filming when Starbug over-balanced, and he caught it just microseconds before it smashed to pieces on the ground!

About halfway through the effects filming schedule there have been few near-disasters, but Peter seems reasonably pleased with the results. "One or two [shots] look a little bit shabby," he says. "Not too bad. Well, a bit simplistic, maybe, but there's no choice really. Like on this shot, it would have been nice to have the engines glowing, but that would be another run." The ship has to be filmed twice making the exact same movements, once with the engine lights switched on and once with them off. The two images are then merged to show the engines glowing. "We put the engines on separately to make them a lot brighter and have a filter in front of the lens to make them glow. It makes them a lot more interesting... [but it takes] twice the time to shoot it, and if it wobbled the second time we'd have to start again."

The major problem facing the effects crew is the number of difficult shots they have to do. "There's nothing been simple yet," says Peter. "Sometimes [in previous series] we just had a shot in a hangar or something, with landing something and that's quite easy to do. There's nothing like that this year, because the basic way the series has gone has changed a lot. There's no Red Dwarf, so there's no landing or taking off in the hangar, which used to be stock footage we shot a couple of years ago. There's none of that, so all the stock footage has to be re-generated, has to be different. I suppose that's why we've got a lot more shots."

A chart in the office by the model stage details the progress of the Red Dwarf VI model shots. Each shot is detailed by a pencil sketch. Those that have a red tick beside them have already been filmed, but at the halfway stage, less than half had been ticked off. It's almost certainly down to the skill and dedication of the effects team that the model shots for Red Dwarf VI were, in fact, completed (almost!) on time.

WORDS & PICTURES. JANE KILLICK

NEWS FROM THE OMNI-ZONE

with Adrian Rigelsford

TIME LORDS IN NEED?

November 26th and 27th see the broadcast of the first new episodes of *Doctor Who* to be produced for television since 1989 - although they're somewhat shorter than normal. *The Dimensions of Time* consists of two episodes, both running under ten minutes, with part one going out during the mammoth *Children In Need* show on the Friday night and the finale due to be screened during a *Who*-orientated edition of *Noel Edmond's House Party* the next day.

All of the surviving Doctors, including the ever-popular Tom Baker, took part in the five days or so of filming, which started on September 22nd. The main bulk of the location work was done on the backlot of Albert Square at the Elstree film studios in between filming for *Eastenders*, with other locations as varied as the Greenwich gasworks and the Cutty Sark. The shows boast brief appearances from many of the series past companions - varying from Louise Jameson as Leela, the Fourth Doctor's knife-wielding savage, to Debbie Watling as the late Patrick Troughton's fellow traveller, Victoria Waterfield. Kate O'Mara also returns as the villainous Rani, alongside a Dalek, a Cyberman, a few Tetrapsi and even Arthur Fowler!

With the entire venture shot in 3D, the rumoured plans to produce the story as a send-up have been dropped, and the show has been logged in as an official entry to the *Doctor Who* canon, with a production code of '7R'. With a documentary due to be shown on BBC1 on Sunday 28th November, covering the whole history of the programme, as well as numerous short features on the show throughout the preceding week, it seems that the Time Lord will be celebrating his thirtieth anniversary in style after all.

STAR-TREKKING...

Work is progressing rapidly on the final season of *Star Trek: The Next Generation*, although - amongst others - Patrick Stewart is now being quoted in the press as saying that the series might continue alongside the feature films that are due to be made, starting with *Star Trek VII - The Next Generation* next year.

Following on from episodes four and five, Season 7's first two-part story *Gambit*, comes *Phantasm*, which deals with Data's decidedly odd dreams (they include having Deanna Troi turn into chocolate ice cream, which he then goes on to eat!). *Dark Page* comes next, with Deanna's mother, Lwaxana Troi, making her first appearance in the series since Season 5's episode *Cost of Living*, although the character did appear in the *DS9* first season episode, *The Forsaken*. In *Dark Page*, Lwaxana goes into a coma and her daughter has to enter a mindlock with her, probing the very depths of her consciousness and, in doing so, she discovers a dark secret. Finally, there's *Attached*, which is practically a remake of the classic thriller *The Defiant Ones*, and has Captain Picard and Beverley Crusher captured and chained together. When they escape and have to make their way across the surface of a planet, the truth behind their relationship is at last revealed!

With only four tapes of CIC's releases of *The Next Generation* to go before they reach the start of Season 7, the dramatic conclusion to Season 6's cliffhanger, *Descent*, should be available to buy shortly into the New Year.

FROM THE VAULTS

A warning to all comedy fanatics! BBC Video have unleashed some seriously vintage PRD (Pre-Red Dwarf) humour in the shape of two videos *The Very Best of Dad's Army* and *The Very Best of Steptoe* - two of the founding fathers of British sit-coms. With *Dad's Army* enjoying a hugely successful run on the BBC at the moment, the timing of the tape could not have been better.

The series began in 1968 and spanned nine years, with scripts by David Croft and Jimmy Perry, who would later go on to create another period piece of a very different kind in *Hi De Hi*. *Steptoe* was created by Ray Galton and Alan Simpson, who had spent the 1950s and early 60s writing for the legendary *Hancock's Half Hour*. The tales of the junkmen started as a pilot in the *Comedy Playhouse* series and went on to run for several series during the early 60s before a four year break saw the show reemerge in colour in 1970 for a further run.

The *Dad's Army* tape consists of *The Day The Balloon Went Up*, *Sons of the Sea*, *The Two and a Half Feathers*, *Asleep in the Deep* and *The Deadly Attachment* (the famous episode featuring the U-Boat crew caught in the local harbour and the ensuing farce when it's left to the Home Guard to hold them prisoner). *Steptoe* features *Upstairs, Downstairs*, *Upstairs, Downstairs*, followed by *The Bath*, *Porn Yesterday*, *Seance in a Wet Rag and Bone Yard* and *And So to Bed*.

We gave five pairs of the two tapes to give away, courtesy of BBC Video. All you have to do is name a sit-com that features Chris Barrie other than Red Dwarf. Could it be any easier? Put your answer on the back of a postcard with your name and address, clearly write 'BEST OF' GIVEAWAY on the front and send it to the usual Smegazine address.

YABBA-DABBA!

Lister's dreams have come true - both Betty Rubble and Wilma Flintstone are as real as he is now! Following on from the unprecedented success of a certain film with dinosaurs, Steven Spielberg's production company, Amblin Entertainment, have just completed all the live action filming on *The Flintstones - The Movie*, and there's certainly more than one dinosaur in this one as well.

John Goodman, familiar as Roseanne's husband in *Roseanne*, takes on the role of Fred Flintstone, while Rick Moranis plays Barney Rubble. The numerous monster effects were handled by Jim Henson's Creature Workshop, familiar for their work on - apart from *The Muppets - The Storyteller* and *The Storyteller - Greek Myths*. Among other things, they had to build a full size brontosaurus to work in the quarry and a life size version of Fred's adoring pet, Dino. Although the filming is finished and edited together, there's months of special effects work ahead, using the same that were created for that certain other dinosaur film, to create even more creatures and make them as realistic as possible. The technology has progressed so rapidly since the last prehistoric film outing that The Flintstones may well make *Jurassic Park* look tame by comparison - damn! Mentioned it after all!

NEWS ROUND-UP...

Bottom fans, prepare for news that nobody expected! It seems that there will be a third series, despite speculation that the show had come to an end. Rik Mayall and Ade Edmonson had a great success with the stage version of the show, which has recently been released on video, and are preparing to give viewers more of their stuff - Ooo-er!...

Timeflyers is a detective series with a difference: the heroes are detectives from the future who travel back to the past to stop vital events happening that will disrupt the harmonious world of their own time period.

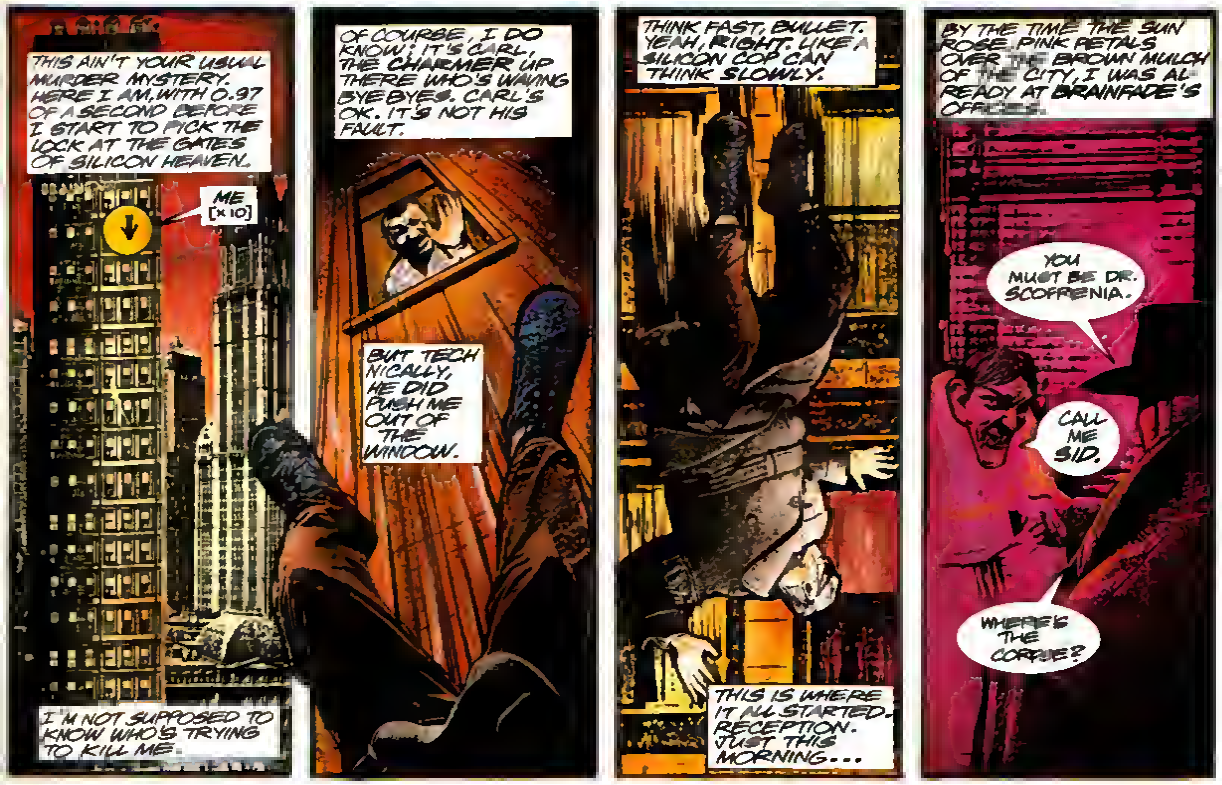
Steven Spielberg's latest TV epic, *Sea Quest DSV*, has debuted to massive audiences in the USA, though critical reaction has been less favourable. The series is expected to turn up on ITV before the end of this year.

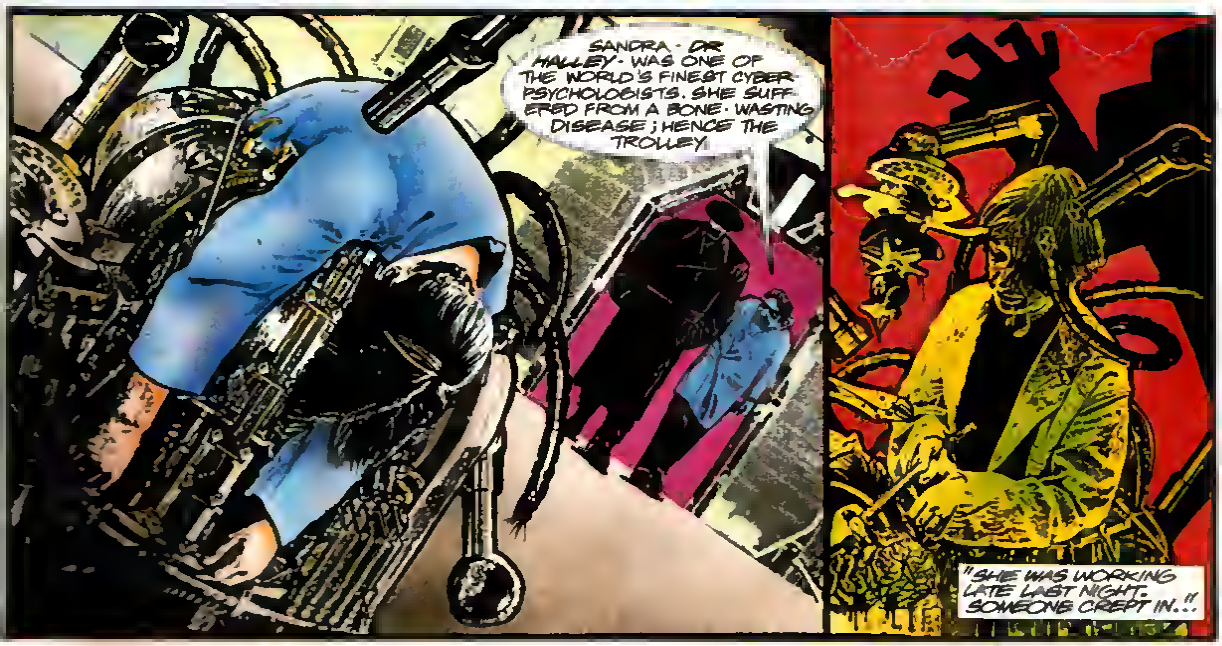
Meanwhile, the new live-action Superman TV show, *Lois and Clark: The New Adventures of Superman* has fared less well with its initial audience rating (clashing directly with *Sea Quest* on its opening night), but has been better received by the critics for its fresh and humorous approach to the year's most talked about dead-then-alive-again superhero.

A JAKE BULLET MYSTERY

THE CASE OF THE COP'S COMEDOWN

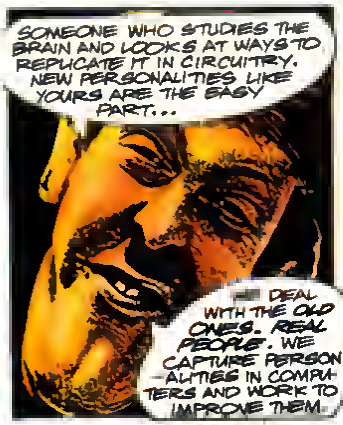
"Kill Me Before I Die Again"

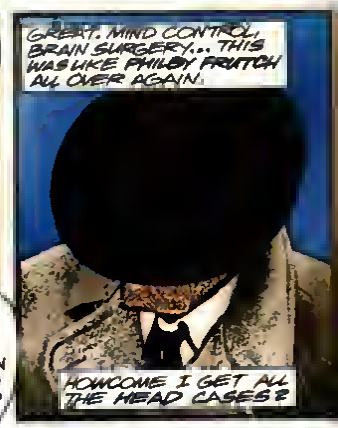




SCRIPT: Steve NOBLE +++ ART: Carl FLINT +++ LETTERS: Woodrow PHOENIX

AND DID THIS. WITH NO BLOOD SUPPLY, NO OXYGEN, NO POWER... SHE WOULD HAVE DIED IN SECONDS.
WHAT'S A CYBER-PSYCHOLOGIST?

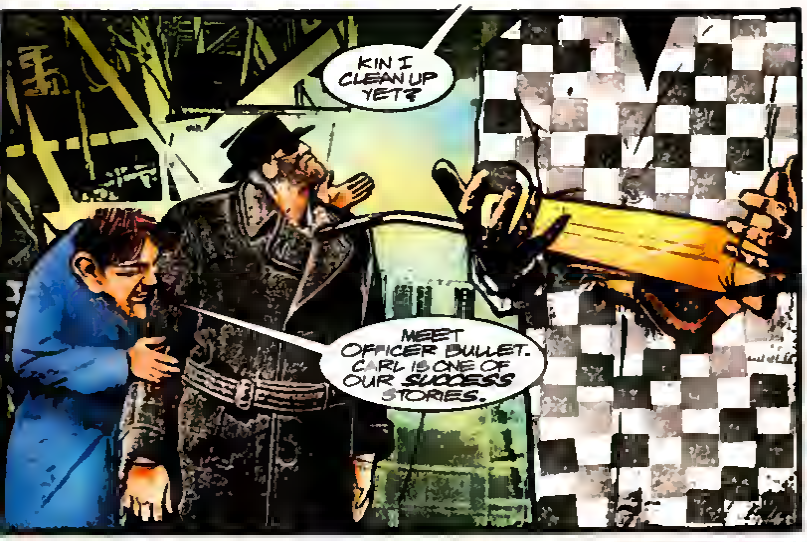

SOMEONE WHO STUDIES THE BRAIN AND LOOKS AT WAYS TO REPLICATE IT IN CIRCUITRY. NEW PERSONALITIES LIKE YOURS ARE THE EASY PART...
DEAL WITH THE OLD ONES. REAL PEOPLE. WE CAPTURE PERSON-ALITIES IN COMPUTERS AND WORK TO IMPROVE THEM.


GREAT. MIND CONTROL, BRAIN SURGERY... THIS WAS LIKE PHILBY FRUTCH ALL OVER AGAIN.
HOWCOME I GET ALL THE HEAD CASES?

HI, DR. SCOFRENIA. SORRY TO HEAR ABOUT SANDRA.
CAN I HAVE HER PARKING SPACE?

TINA'S ONE OF OUR BRIGHTEST YOUNG SCIENTISTS & DOCTORS.
NO KIDDING SHE JUST EXUDES TENDER LOVING
IRONY WAS NEVER MY STRONG POINT.

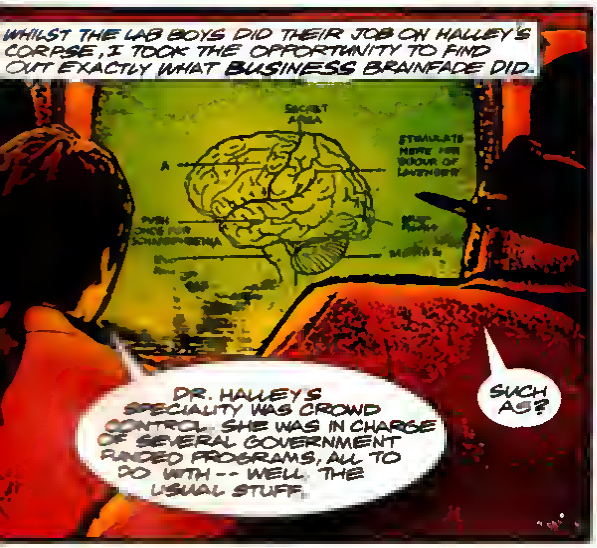
WE'LL TALK ABOUT IT LATER, TINA.
DOCTOR SCOFRENIA...


KIN I CLEAN UP YET?
MEET OFFICER BULLET. CARL IS ONE OF OUR SUCCESS STORIES.

I LIKE SKA
HELLO, OFFICER BULLET. MY NAME IS CARL AND I HAVE NOT KILLED ANYONE TODAY.

CARL'S A MEMBER OF SERIAL KILLERS ANONYMOUS.

YOU'RE SUPPOSED TO APPLAUD.


WHILST THE LAB BOYS DID THEIR JOB ON HALLEY'S CORPSE, I TOOK THE OPPORTUNITY TO FIND OUT EXACTLY WHAT BUSINESS BRAINFADE DID.
SECRET AREA
STIMULATES MORE FOR BIGGER OF LIMITATION
DR. HALLEY'S SPECIALITY WAS CROWD CONTROL. SHE WAS IN CHARGE OF SEVERAL GOVERNMENT FUNDED PROGRAMS, ALL TO DO WITH -- WELL, THE USUAL STUFF.
SUCH AS?

THE ELIMINATION OF FREE WILL, THAT SORT OF THING.
HOW'D SHE FEEL ABOUT THAT?
WHY DON'T YOU ASK HER?
NOW THIS WAS GOING TO BE INTERESTING.

YOUR FIRST TIME IN CYBER SPACE?

MM-HMMM.

DON'T WORRY. YOU'LL MEET SANDRA'S PERSONALITY BACK-UP STRAIGHT AWAY. SHE'LL GUIDE YOU.

SO NOW WHAT?

I WAS NEVER A FAN OF COMPUTER GENERATED ENVIRONMENTS. IF I WAS GOING TO BE SCARED, I PREFERRED MY TERROR FIRMER.

YOU FIND OUT WHO KILLED ME, THAT'S WHAT.

DR HALLEY? COULD YOU PLEASE EXPLAIN HOW I'M TALKING TO A MURDER VICTIM?

I'M NOT A MURDER VICTIM, I'M A PERSONALITY BACK-UP.

SANDRA HALLEY AS SHE WAS YESTERDAY, HER WHOLE MIND, TURNED INTO BITS AND BYTES AND PROUDLY HERE BEFORE YOU.

BUT DEAD.

DEAD, SCHMEAD. DEATH IS JUST A STATE OF MIND.

FIND ME A GOOD LOOKING ACCIDENT VICTIM AND AN AVAILABLE CPU AND I'LL BE RIGHT BACK IN THE LAND OF THE LIVING.

THIS CASE REVIEW ISN'T HELPING ME SOLVE MY PROBLEM. IN 0.63 OF A SECOND, I'LL BE THAT GOOD LOOKING ACCIDENT VICTIM.

NEXT ISSUE: FREE WILL AND OTHER POLITICAL PRISONERS

HOLLYGRAMS

Dear RDS,
I've been a devoted fan of RD since "Future Echoes" was first screened and I could see than that it was going to be a hit. Unfortunately, I've only been getting RDS since issue 14 (vol.1) as I couldn't find anywhere that sold it, but now (luckily) they are popping up everywhere!
I've not only written to compliment you on such a brilliant magazine (grovel, grovel), but to start a new competition (well, more like an ongoing argument) for the "Oldest Red Dwarf Fan". Whilst chatting to my Grandpa (86) the other day I was surprised to find that he is also a great fan of RD - does this make him the oldest RD fan?
Also, once RD VI is out, will there be a Red Dwarf Programme Guide Volume 2? And in The Official Red Dwarf Companion it says that the *Justice* set (the one that looks very similar to the *Gamesmaster* set) was "built for *Justice*", whereas RDS No.2, Vol 2 says that it is Sunbury Pump House. Which is correct (need I ask)? Also in TDRDC (page 79), *an early version of the Starbug cockpit, so is not on Red Dwarf at all!* Recognise it now? *As for the Programme Guide (not to be confused with the aforementioned Companion), I understand that an updated version is in the works to take account of Series 6 and all the new merchandise that has appeared since the book's original release earlier this year. And on the question of "the Oldest Red Dwarf Fan", all I can say is, here we go again!*

Dear smeg heeds,
Read this and weep... We only didn't tell you earlier because we didn't want to "steal your thunder". We went to the filming of "Legion" and my younger brother, who was always the smart one (maybe that's why he's in Oxford) had the gall to ask Danny John-Jules for the "space weevil" (complete with Craig Charles's teeth marks), so we've got it!
Lucy Mumford, Ian Cattle, Dermot Pearson, Roland Mumford and Andy Warmington, Hull (and elsewhere)

There is a picture of Red Dwarf's cockpit - where has this come from as I have not seen it in any of the episodes?
Lastly - and I think I speak for all the RD and RDS fans fans by saying keep up the good work. RDS is the best!
Paul Hewitt, Shrewsbury

Well, the rest about to disagree with you on that, Paul! I think you'll find that we are right about the Gamesmaster/Justice set and, of course, the cockpit as seen on page 79 of the Companion book is in fact

Well, aren't you the lucky ones? Just for the record, that's Ian on the left, Dermot on the right and the space weevil in the middle of the picture. By the hungry look on Dermot's face, I reckon he's probably eaten it by now, though!

Dear Mike,
I totally agree with Ian Jackson's letter in issue 5 about the Smegazine seeming to cater for science fiction fans rather than comedy. I watch Red Dwarf not because it is sci fi, but because it is comedy and, likewise, if I wanted to buy a science fiction mag, I'd go out and get *Doctor Who* or *Star Trek* monthly! Please give some serious thought to this, or I shall have to think about not buying your otherwise excellent mag anymore.
Melanie Delaney - Die-hard comedy fan (but not a fan of Die Hard) - Keighley

Serious thought to comedy, eh? Now there's a concept, Melanie. You're right about the need to strike a balance between humour and science fiction in the Smegazine, though, and you can be sure this is something we are working hard to achieve here. Watch out soon for the 'Anorak Ratings', a system by which we (and you) will be able to grade everything in the Red Dwarf magazine from "suitable for all normal human beings who have a life" right up to "approach only if wearing heavy duty fur-lined reinwear and your name is Duane Dibbley".

Dear Potato King,
Howdiddly doodlydoo? No, it's not the Toaster, but I have been with you since issue 1. I like Ian Jackson's idea of including sophisticomedies, but how about including 'Married With Children', 'Sledge Hammer', 'Sean's Show' and 'Jack Dee'? Also, I don't think it should be under 'News from the Omni-Zone', but another section called 'Red-dy for a Laff' or something.
I think you should do a story on how Jake Bullet, Duane Dibbley, Sebastian Doyle and Billy Doyle ended up in Red Dwarf - the TIV game. I enjoyed 'Time After Time', but you got it wrong. After *Parallel Universe*, Holly wanted to look like his lost love (Hilly), so he modelled his/her face on her. So why did Holly keep asking Cat how he/she should look? Get out of that one, smeg heads!!!
Geoffrey (I'm not a Quagaar) Owen, Merthyr Tydfil.

More interest on the comedy strand? I think we're onto something here - and you'll notice that this issue's Omni-Zone does indeed include comedy references for the first time. The sinister (and rather sad) events that led up to Sebastian and Billy Doyle entering the Red Dwarf TIV game are due to be recounted in these pages soon, so watch out for that. And Holly's behaviour in 'Time After Time'? Well, it doesn't seem unlikely to me that the erratic computer would experiment a bit with his new look before settling on a straight copy of his lost love Hilly. What we saw in the story was the very act of him 'modelling' his new face on hers.

Dear RDS,
Please could you tell me the address of The Red Dwarf fan Club and how much it costs to join?
John Boland, Banbury.

We print their address on page 2 of every issue of the Smegazine, John, but just for you, here it is again: The Official Red Dwarf Fan Club, P.O. Box 3013, London N3 3DF. Drop them a line and they'll send you full details of the club and the cost to join, but please remember to send them a stamped addressed envelope.

Sister Holl
Did you know there was a rock band called 'The Duane Dibbley Experience'? They played in Harrogate on 31st August at the Conference Centre. Well, what I want to know is whether they have anything to do with the most fab TV show ever (Red Dwarf, in case you hadn't guessed!) or whether they are just breaking the copyright law.
Pru Fowler, Harrogate.

Can't say I've heard of them, Pru, so it seems probable that - strictly speaking - they are gambling with the copyright laws rather, but what I want to know is. Did you go and see them and were they any good?

Dear Holly-grams,
This is Tony 'Hologram' Stafford, who was possibly separated at birth from Rimmer. He even sports an identical 'H'. Please print this letter and his photo in your Smegazine to see if any humanoids agree with me.
Pam Buckley, Chadderton

Well, I agree with you, Pam, if I count as a humanoid. I suppose this will start a Red Dwarf character lookalike craze now. Is there anyone out there who is the spitting image of the curry monster from DNA?

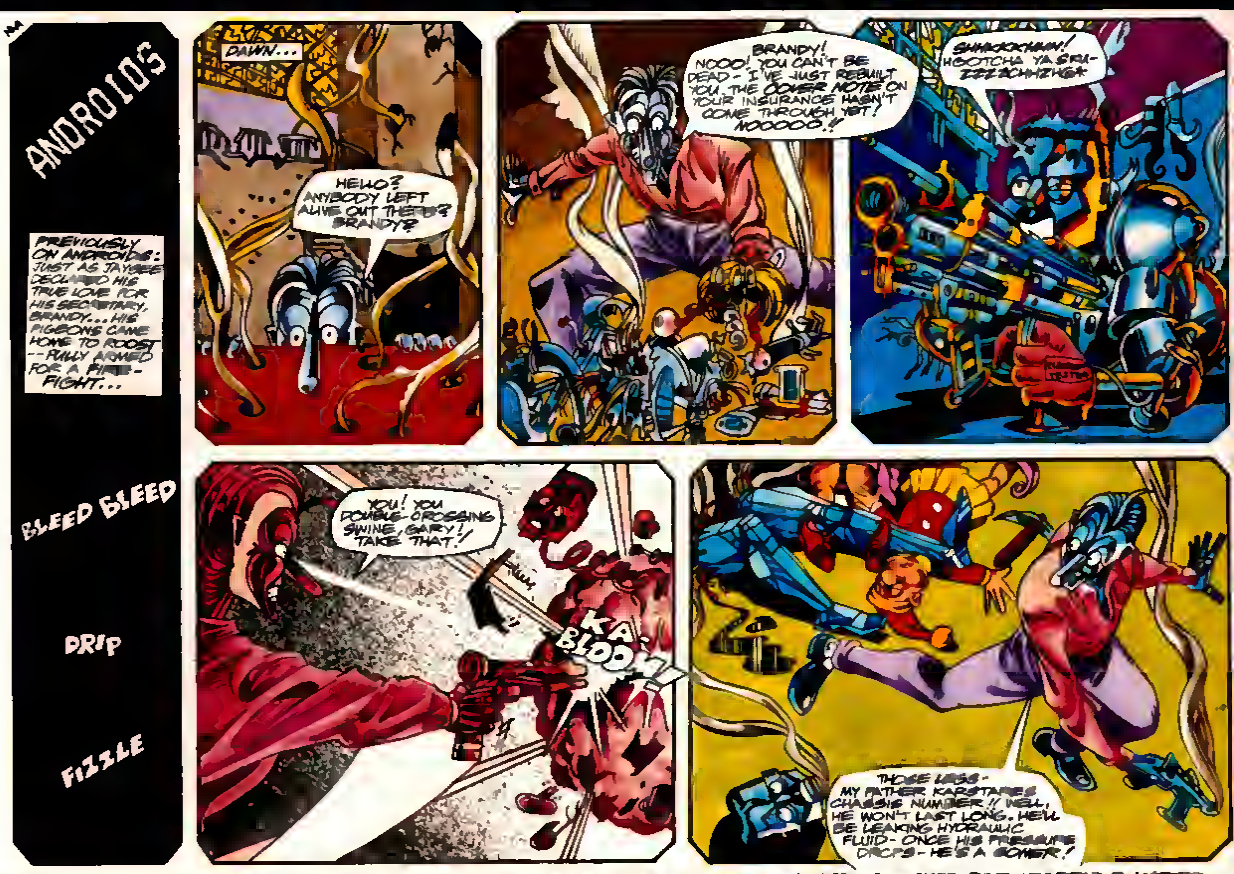
HOLLY-GRAMS
Red Dwarf Smegazine
Fleetway Editions
25-31 Tavistock Place
London WC1H 9SU

NEXT MONTH IN THE SMEG...

Plus, we talk to former landlady of the Queen Vic and Series 6 guest star, Anita Dobson, we experience a day in the life of Danny John-Jules and we take a further look behind-the-scenes on Red Dwarf VI.

Don't miss the official Red Dwarf Smegazine No.8! It's on sale November 25th - that's Gazpacho Soup Day to you!

the 4 Hollies!



JENNY AGUTTER

In *Psirens*, the first episode of Red Dwarf VI writers Rob Grant and Doug Naylor update the ancient Greek legend of the Sirens – beautiful women who use their hypnotic powers to lure sailors to their deaths. In the Red Dwarf version, the Psirens are a deadly race of telepathic insectoid creatures who can appear as the crew's greatest objects of desire. To Kryten, a mechanoid immune to the most obvious lustful emotions, one of the Psirens appears as his creator, Professor Mamet, played by veteran film and stage actress, Jenny Agutter.

While a small cameo role in the latest series of Red Dwarf may appear to be a strange choice indeed for the classically trained actress, to Jenny it's just the latest in a string of science fiction and fantasy related projects she's appeared in. Her previous genre credits include *Logan's Run*, *American Werewolf In London*, *Darkman* and the ill-fated *Child's Play 2*.

"It's not my favourite area of film, but my tastes are so eclectic, I suppose it can be," Jenny admits. "It depends entirely on what sort of film is being made. From an actor's standpoint, [science fiction is] generally fun to do. What's good about [Psirens] is it's a very good and very funny script, but on the whole most science fiction is very hard on the actor because it's all about technical stuff. When I did *Logan's Run*, I spent most of my time acting to blue cloths!

"It does make it quite difficult to act to nothing," she laughs. "Classical training does not help you to act to nothing. The whole idea of acting is to respond to somebody. I can't imagine how hard *Roger Rabbit* must have been to do. As an actor you say 'it's easy to do' or 'it's not easy, but it is fun to do' and if the film or TV programme works, then that's terrific. One always wants to be doing something good and to be working with good people.

> **I spent a week on Logan's Run in a power station just like this!**

"There is some science fiction I wouldn't want to be remembered for," Jenny confesses, however. "I can't say I'm particularly thrilled with what *Child's Play II* turned into. It was a very good gothic script in the horror genre which worked very well, but by the time we got halfway through filming they made so many cuts in the scenes it was almost impossible to make it work. That was a shame." Fortunately, not all of Jenny's experiences in the genre have turned out so disapointingly. "In terms of films, I'm very happy with *An American Werewolf in London*. That was a terrific film. I also did a couple of day's work on *Darkman*, which was quite interesting, and now I'm playing Professor Mamet. It was simply sent to me as a script and [they asked] would I be interested? I thought the script was very funny and extremely good, so I said yes. I knew of Red Dwarf, but I hadn't actually seen it. I shall now be glued to the TV watching it."

As Professor Mamet, Jenny confronts Kryten in the darkened recesses of Starbug's engine room and commands the helpless mechanoid to self destruct by placing himself inside the ship's garbage compactor. The scene was actually filmed on a cold February afternoon in London's Bankside Power Station. "I spent a week on *Logan's Run* in a power station just like this," she shivers, pulling her heavy blue ski jecket aroung her shoulders to keep warm. "[We were] just running up and down the corridors, shouting 'No, Logan!' and being wat down every day. That was also shot very, very slowly, it took a long time to make."

Jenny's career has taken a few new turns recently, due to at least one important development in her personal life. "I've limited what I've been doing until recently," she explains, "partly because I had a little boy two years ago. Consequently, I've done some television, but kept it to short periods of time. That's why Red Dwarf was a wonderful one to do. It's been an interesting time for me recently and I've been doing all sorts of things. I've done some radio and I'm very much involved in putting together a children's project myself. It's funny, but I suppose so much energy goes into bringing up a child, you then want to use that seme energy in your work in some way. I just can't find enough hours in the day."

JOE NAZZARO

RED DWARF FOR SALE!

Jane Killick visits DOCTOR WHO: THE AUCTION II and wonders why they didn't call it RED DWARF: THE AUCTION I...

"Go and entertain the crowds," the hassled organiser of the auction ordered a rather bemused Dalek. The red pepper pot trundled out of the hall to point its sink plunger at the gathering of people in Red Dwarf T-shirts waiting outside. He was joined by several Cybermen who waved their laser guns at the crowd until they were allowed through the doors of a replica TARDIS and into the auction hall.

Displayed on tables around the hall were various props, costumes and photographs, many of them from Red Dwarf. It may have been called *Doctor Who: The Auction II*, but most of the interest obviously was in Red Dwarf. The morning session was reserved for ogling the various items that would be sold off in the afternoon, including a genuine Kryten mask, a Leopard Lager can (minus intoxicating liquid), Lister's T-shirts and Kryten's hand. Meanwhile, a *Doctor Who* guest was busy signing autographs and chatting to fans. It was good to see that Nicholas Courtney (who has played Brigadier Lethbridge-Stewart alongside many a Doctor) was a very affable guest, unphased by the Red Dwarf presence.

Just as he was settling down to watch some *Doctor Who* out-takes being shown on two video screens, the Red Dwarf guests arrived. Hattie Hayridge needed no introduction, she was spotted soon after entering the hall and fans swiftly formed an orderly autograph queue. Then it was lunchtime and time to get ready for the auction proper.

The organiser of the auction was determined to make it just as much an *event*, as a chance to sell things. He had persuaded his friends to spend all day in hot Cyberman suits and to carry out all the dogsbody tasks. He had even roped in his mum to help! So naturally, the afternoon wasn't just a matter of packing everybody into the hall and starting the bidding. The lights dimmed, the music began and the curtains opened to reveal the inside of the TARDIS draped with white smoke which spilled over the edge of the stage into the audience.

Then wading through the smoke onto the stage came auctioneer Nick Briggs. He was joined by Nicholas Courtney to open the bidding on the *Doctor Who* items. Things started slowly, but picked up gradually as people began to realise they were supposed to be there to spend money.

The two Nicks took the bids in an entertaining style until it was Red Dwarf time. The auctioneer pointed a remote control at the ceiling and a pyrotechnic exploded, sending sparks over the stage. At least, that was what was supposed to happen. In fact, it took several attempts to get the pyrotechnic to fire, which was

just as entertaining as the special effect itself. Then there was more smoke, a blast of music (a specially recorded version of the Red Dwarf theme) and Danny John-Jules came bounding onto the stage, looking quite different to the Cat with his beard and peaked cap.

He was joined by Hattie Hayridge who became Holly again for a few moments by appearing on two large television screens either side of the stage. Then everybody waited for the next bit. Holly made several attempts to speak, but nobody heard a word. Then someone was seen handing Hattie a microphone. She managed to get out one "Awooga" before the stand-by microphone went "PHUTZ!" and packed-up entirely. Hattie then sensibly joined Danny on stage.

The bidding really hotted up with the Red Dwarf items and they started following a pattern after a while. Danny and Hattie would show off the costume or prop to the audience and the auctioneer would say "shall we start the bidding at £20?", at which point a forest of hands would shoot up. Then the price would go up in increments of £10 until the hands thinned out a bit. One of Lister's 'Zero G Football' T-shirts from the first and second series went for £210, Hudzen 10's helmet sold for £200, while Kryten's mask reached £380.

To liven up the proceedings even further, Danny decided to play a tape of his new record, *Tongue Tied*, to the audience. Unfortunately, the tape wasn't in the right place because Hattie had been listening to it at lunchtime, so the audience were also treated to five minutes-worth of the tape being re-cued! The tape soon became a late entry to the auction as Danny spontaneously opened the bidding. Then he left the auctioneer to it while he disappeared backstage.

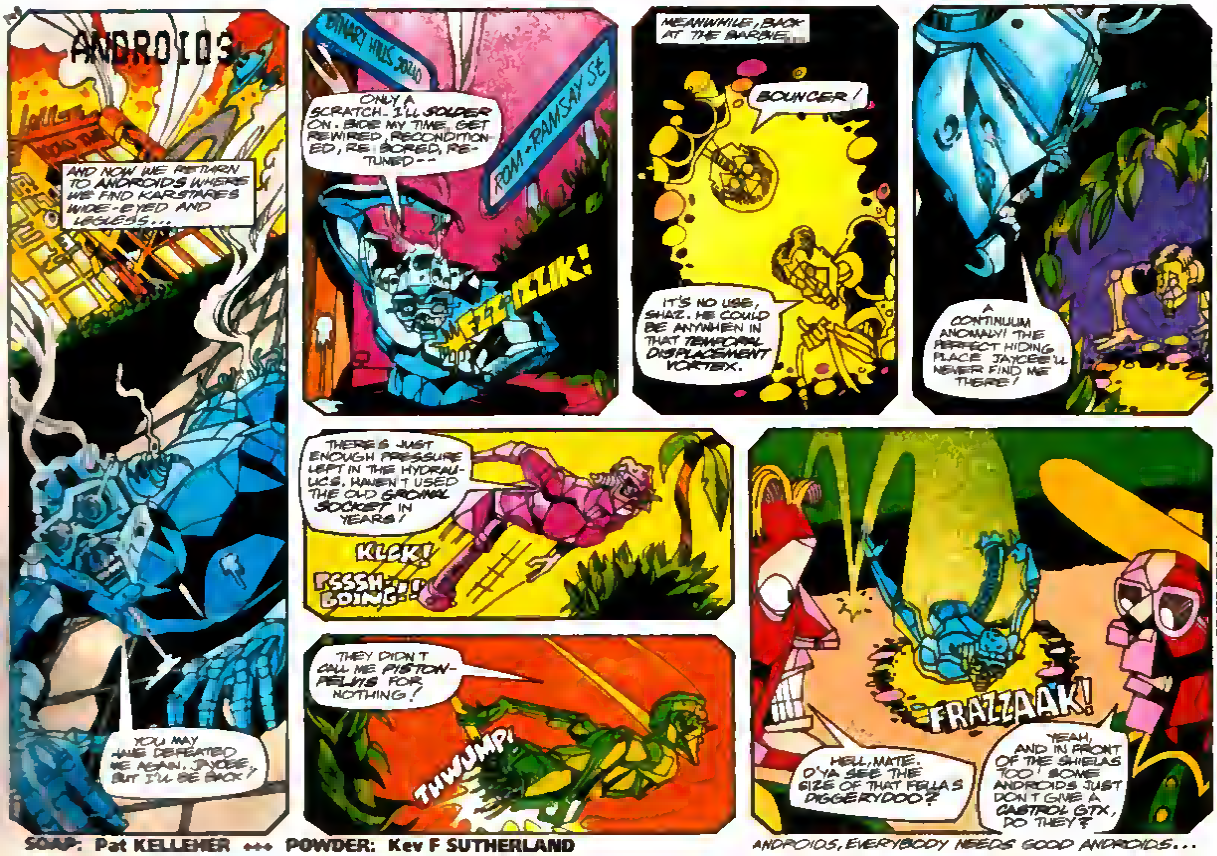
again to find his version of the Red Dwarf theme (more re-cueing of tape), while Hattie kept everyone laughing with a few jokes. When the bids died down again, Danny explained that he'd also recorded a *Doctor Who* mix, and to prove it he played it (once again after several minutes trying to find the right point on the tape). With all that hype he managed to push the price up to £210.

Danny then signed a few autographs while the auction returned to the less frantic procedure of selling some *Blakes 7* and *Star Cops* items.

With Hattie and Danny dashing off for their evening appointments, the hall was left to battle over the desirable items which had been saved until the end, notably Kryten's spidery hand from *Terrorform* which fetched £320.

At the end of the day, the queue of people waiting expectantly to pay for their goodies stretched back quite far, showing that things weren't snapped up by a handful of collectors and the majority of people went away with something.

The guests made the event extra special, but thanks must also go to Mark Short who did every British Telecom shareholder a favour by organising the whole thing. He'd like to pass on his thanks to Grant Naylor Productions and Peter Wragg and Mike Tucker at BBC Visual Effects, who between them helped raise £1100 of the £2000 pounds going to charity (mostly for Cot Death Research and Support). As the organiser put it himself, "not bad for items destined for the skip!"



CONDITIONER: Lucy ALLEN +++ BUBBLES: Woodrow PHOENIX

SOAP: Pat KELLEHER +++ POWDER: Kev F SUTHERLAND

ANDROIDS, EVERYBODY NEEDS GOOD ANDROIDS...

DWARF GREETING CARDS

RED DWARF

Pack 1

12 Cards with envelopes, 7"x5" (RRP £1.10 each)

save pounds!

Pack 2

12 Cards with envelopes, 7"x5" (RRP £1.10 each)

available now!

In the shops now but buy direct from Dwarf Cards and save pounds. Better still, you'll be sure of getting the cards you want, when you want!

Please send me the following:
__ set Pack 1 @ £9.99 __ set Pack 2 @ £9.99
__ set all 24 @ £18.99
6 'Smeg Head' cards @ £4.99
Add £1.20 per order in UK, £2.50 outside, for p&p

Name _____

Address _____

_____

(Please allow 21 days for delivery)

Send your cheque or Postal Order (made payable to 'Dwarf Cards') to:
Dwarf Cards, Unit 6, The Siston Centre, Station Road, Kingswood, Bristol BS15 4PQ